CAPE FEAR

Music by

Bernard Herrmann

Rundown Analysis by Bill Wrobel

[Commence Thursday, February 7, 2008 at 5:30 pm]

The following is a descriptive rundown analysis of Bernard Herrmann's tritone-dominated score to CAPE FEAR (1962), starring Gregory Peck and Robert Mitchum. Herrmann did an outstanding job for this movie, spending longer time on the score than usual (August 19-Dec 3 '61). Instrumentation for the total score includes 4 flutes (alto flutes/bass flutes doubling/ piccolos doubling), 8 horns, 12 violins I, 10 violins II, 10 violas, 8 VC, 6 CB.

As an audio reference source, I will principally use the dvd (secondarily the bootleg cd) released September 18, 2001. There is no legitimate compact disc release, and the cue titles given in the bootleg cd release (Soundstage Records 525) are laughably wrong, except for two. Here's the track listing:

1 Main Title/The Courtroom/The Car Keys/The House/Bowling Alley/Barking Dog/Dog Is Poisoned 8:26 [8:20 on the cd back cover]

2 The Dream/After the Dream/Sam Talks to the Police/An Evening With Max Cady/The Pick-Up/The Girl Is Found/The Girl Refuses to Testify 7:41 [7:36 on the cd back cover]

3 Cady at the Boat Dock/At the School/Cady Stalks the Daughter/Sam Gets a Gun/Sam Returns Home 5:39 [5:39 on the cd back cover]

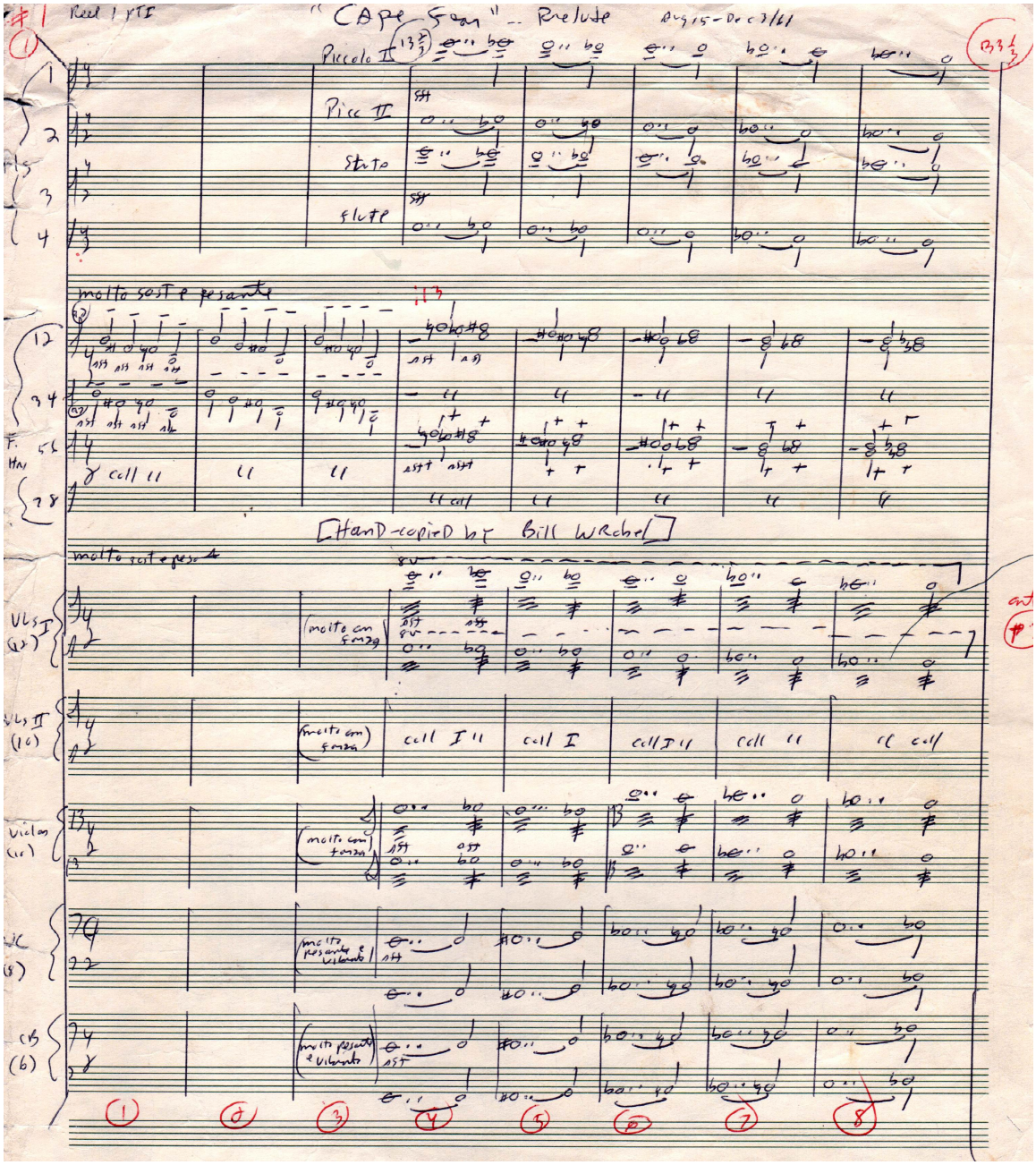
4 Cady Is Attacked (deleted from film)/Cady Calls Sam (deleted from film) 2:13[2:08 on the cd back cover]

5 Sam Leaves the Case to the Judge/Cape Fear!!/Farewell/Sounds of a Boat at Night (deleted from film)/Sam Arrives at the Houseboat/The River at Night (deleted from film)/Cady Spies on the House/Cady on the River 12:23 [12:18 on the cd case]

6 Final Confrontation/Finale 12:35

Elmer Bernstein of course "adapted and arranged" Herrmann's score for the 1991 remake of the movie, directed by Martin Scorsese. Bernstein used many of the cues, so I will not make a point of identifying all of them.

CAPE FEAR



http://u.cubeupload.com/filmscorerundowns/CapeFearPrelude.jpg

"Prelude" Reel 1/pt 1. *Molto sost e pesante* in 4/2 time, 34 bars, 2:06 annotated duration (but actually lasts about 2:33). Note: Of course this cue was adapted by Elmer Bernstein in the remake of the movie by Martin Scorsese.

The cue starts off quite declaratively with all the horns sounding *sff* tenuto-marked half-notes. It is a very driving, forceful, relentless cue, rather representative of the obsessive nature of sadistic Cady (played by Robert Mitchum).

In Bar 1, all eight horns play *sff* and tenuto half notes (each half note is marked *sff* below each note, and each half note is tenuto-marked above each note, and each half note lasts a second) Line 1 E [written Line 1 B] half note down to small octave B [written Line 1 F#] half note to Bb [written F natural] down to E [written small octave B] half note. The intervals are P4 (Line 1 E down to small octave B] and then A1 (B to Bb) and then dim 5 (Bb down to E). Note that true to form (almost predictably) Herrmann utilizes the devilish, dissonant tritone interval (augmented 4th/diminished 5th) in the very first bar of this score to depict the obvious villain, Cady, and the "Fear" (as in Cape Fear) that juts out prominently in the minds and hearts of those around him.

Remember that Herrmann transposed his own music (and of course he did his own orchestrations).The horns in "F" mean that the written C for the horns *sound* as the F a perfect 5th interval below. Similarly, the written D would sound as G below, and so forth. There are no other transposing instruments (such as the B-flat clarinets and trumpets) in this particular score—except later on for the alto flutes where the written C for the alto flute *sounds* as the G tone a perfect 4th interval below.

Herrmann has four staves for the horns. The top staff (horns I-II) shows the stems rising up from the half note "eggs", while the second staff (horns III-IV) shows the stems falling below the notes. The third and fourth staves are *col*. In Bar 2, the horns then play Line 1 E [written B] down to middle C [written G] down to B [written F#] down to E [written small octave B] half notes. The intervals are M3 (E down to C) to m2 (C to B) to P5 (B down to E). Bar 3 repeats Bar 1.

In Bar 4 (annotated above the top staff as the 13 and 2/3 seconds point but the dvd location is effectively :13), the cue suddenly erupts tutti in a *molto con forza* dynamic. Piccolo I plays *fff* Line 3 (as does flute I) E double-dotted whole note legato mini-slur to Eb half note to (Bar 5) D double-dotted whole note to Db half note to (Bar 6) C double-dotted whole note to Line 2 B half note to (Bare 7) Bb double-dotted whole note to A half note to (Bar 8) Ab double dotted whole note to G half note. Piccolo II and flute II play exactly the same notes but an octave lower register in their passage. All 22 violins play the same notes but on very high Lines 3 & 4 register notes (etc) and played *sff* as bowed trem notes. For instance, top staff violins I play Line 4 (but written Line 3) Line 3 E double-dotted whole note to Eb half note (and so on) but with the *8va* ottava line throughout the passage to the end of Bar 8. The bottom staff of violins I play Line 3 (but written Line 2) E double-dotted whole note (etc.) with the *8va* above the notes thru Bar 8. Ten violins II are *col* I. Violas all play Line 2 E double-dotted whole note to Eb half note, and so on. All eight celli and six contrabasses play Great octave E double-dotted whole note legato slur to F half note to (Bar 5) F# double-dotted whole note to G half note to (Bar 6) Ab double-dotted whole note to A half note to (Bar 7) Bb double-dotted whole note to B half note to (Bar 8) small octave C double-dotted whole note to Db half note. More shortly regarding the different format of notes played by the horns.

First, however, let's clarify the oddity presented just now by the way Herrmann notated the high woodwinds and strings. In 4/2 time, we see Herrmann having them play *double-dotted* whole notes to half notes (instead of dotted whole notes to half notes per bar). Well, as I pointed this out in the *Mysterious Island* rundown, some *Twilight Zone* rundowns, and so forth, it is interesting that Herrmann would notate in this (incorrect) manner. Perhaps he is following some sort of convention he found a liking to from past works by certain other composers, but technically he should be notating as dotted whole

notes instead of double-dotted whole notes here. A dot after a whole note means a whole note plus a half note (or six out of 8 beats if you consider a quarter note a beat or sub-beat). Another dot after a dot would mathematically mean that you increase the value of that previous dot by a half. So this would mean a total value of seven beats out of eight beats, leaving a quarter note left over (not a half note). In other words, a double-dotted whole note is a whole note + half note + quarter note. Once again, either Herrmann was confused over the matter (that seems unlikely considering his stature and mastery of music) or he was following some obscure past convention that he decided to adopt.

Back in Bar 4, after a half rest, horns I-II-III-IV play *sff* Line 1 Ab/Bb [written Line 2 Eb/F] half notes to G/B [written Line 2 D/F#] whole notes *sff*, while altri horns (V thru VIII) play these same notes and register but as stopped notes (with the + sign above the notes). After a half rest in Bar 5, the horns play F#/G# [written Line 2 C#/D#] half notes to F/A [written C/E] whole notes. After a half rest in Bar 6, they then play E/F# [written Line 1 B/Line 2 C#] half notes to Eb/G [written Bb/D] whole notes. After a half rest in Bar 7, they play C/E [written G/B] half notes to Db/F [written Ab/Line 2 C] whole notes. After a half rest in Bar 8, the horns play C/E [written G/B] half notes to Cb/Eb [written Gb/Bb] whole notes. You may notice the consistent descent of chromatic notes in those five bars by the woodwinds and violins/violas (E-Eb-D-Db-C-B-Bb-A-Ab-G) while the VC/CB play a chromatic ascent (E-F-F#-G-Ab-A-Bb-B-C-Db). The F# is the enharmonic equivalent of perhaps the more properly noted Gb, under the circumstances. I am not sure at this moment what Herrmann had in mind with this design, but I *am* sure there is a method for his madness! Besides, if I recall correctly, I've seen a similar maneuver before by Herrmann; for instance, "The Snake" cue in *Naked & the Dead*. In that case, however, Herrmann provided a consistent sequence of chromatic *chords*, not just notes. Not only that, he did that bitonality. For example, in Bar 10, three Pos play C min half notes to Db min 8ths (followed by an 8th and quarter rest) to (Bar 11) Db min half notes to D min 8ths to (Bar 12) D min half notes to Eb min 8ths, and so forth. After a quarter rest in Bar 10, Pos IV-V-VI play B min half notes to C min 8ths to (Bar 11), after a quarter rest, C min half notes to C# min 8ths, and so forth.

In Bar 9 (:34) of *Cape Fear*, all eight horns play *sff* and tenuto-marked for each half note Line 1 E down to small octave B to Bb down to E [written Line 1 B-F#-F-small octave E] to (Bar 10) now stopped half notes (the + sign above each note) Line 1 E down to B to Bb down to small octave E (just as Bar 9). In Bar 11, the horns are back to *nat* (not stopped) on Line 1 E down to C to small octave B down to E [written Line 1 B-G-F#-small octave B] half notes to (Bar 12) a repeat of Bar 11 but back to being stopped (+ notes).

Back in Bar 9, all violins play *sff* Line 1 E whole note bowed trem to F whole note *sff* bowed trem to (Bar 10) a repeat of Bar 10 but now in the *ponticello* special effect (bowing near the bridge creating, not a full-bodied tone, but a rather metallic, glassy, thinner tone). In Bar 11, the violins are once again *nat* playing *sff* Line 1 E whole note bowed trem to D whole note bowed trem to (Bar 12) a repeat of Bar 11 but back to *pont*. Violas play exactly as the violins (*nat* to *pont* to *nat* to *pont*) but an octave lower register (small octave register).

Back in Bar 9, VC/CB are bowed trem *sff* on Great octave E whole note up to Bb whole note. In Bar 10, however, VC/CB are no longer bowed tremolo but normal arco playing that E legato up to Bb whole notes crescendo-decrescendo hairpins (< >). In Bar

11, they are back to bowed trem effect playing Great octave F up to B whole notes *sff* to (Bar 12) non-trem F up to B whole notes.

In Bar 13 (:51), flute I and flute III (all four flutes have their own staff line) play legato half notes Line 3 E down to Line 2 B to Bb down to E crescendo-decrescendo hairpins (< >), while flute II and flute IV play this an octave lower register. Repeat Bar 13 in Bar 14. In Bar 15, the flutes in their respective registers play E down to C down to B down to E half notes (repeated next bar).

Back in Bar 13, violins I (top staff) play *p* < *f* > Line 1 E whole note on the up-bow (v symbol above the note) legato down to small octave Bb whole note (forte) on the down-bow (repeated next bar). Violins I (bottom staff) play small octave B whole note on the up-bow legato up to Line 1 E whole note on the down-bow (repeated next bar). Violins II are *col* violins I. In Bar 15, violins I (and violins II) top staff now play Line 1 F whole note on the up-bow legato down to small octave B whole note on the down-bow (repeated next bar). The bottom staff of the violins play middle (Line 1) C whole note up to F whole note (repeated in Bar 16).

Back in Bar 13, violas (top staff) play *p* < *f* > small octave B whole note on the up-bow legato down to E whole note on the down-bow (repeated next bar). Violas (bottom staff) play small octave E whole note up to Bb whole note (repeated next bar). In Bar 15, violas (top staff) play middle C whole note down to F whole note (repeated next bar), while the bottom staff violas play F whole note up to B whole note.

Back in Bar 13, celli (top staff) play Great octave G whole note on the up-bow legato up to small octave E whole note on the down-bow down to (Bar 14) Great octave Ab whole note up to small octave E whole note down to (Bar 15) Great octave A whole note up to small octave F whole note down to (Bar 16) Great octave Ab whole note up to small octave F whole note. Back in Bar 13, bottom staff celli play *vibrato* Great octave C whole note on the up-bow legato up to G whole note on the down-bow down to (Bar 14) Db whole note up to Ab whole note down to (Bar 15) D whole note up to A whole note down to (Bar 16) Db whole note up to Ab whole note.

Back in Bar 13, CB (top staff) play *ff* > small octave C whole note tied to half note (followed by a half rest) to (Bar 14) Db whole note tied to half note (followed by a half rest) to (Bar 15) D whole note tied to half note (followed by a half rest) to (Bar 16) Db whole note tied to half note (followed by a half rest). The bottom staff of the contrabasses play *vibrato* the same notes as the top staff but an octave lower register (Great octave register).

In Bar 17 (1:09), horns return to play *molto sost e tenuto* and *p* < *f* small octave (horns III-IV) and Line 1 (horns I-II) Ab/Bb [written Eb/F] tenuto-marked half notes to same Ab/Bb tenuto whole notes to G/B [written D/F#] tenuto half notes to (Bar 18) F#/G# [written C#/D#] tenuto half notes to F#/G# whole notes to F/A [written C/E] half notes to (Bar 19, start of Chapter 2 dvd) E/F# [written B/C#] tenuto half notes to E/F# tenuto whole notes to Eb/G [written Bb/D] tenuto half notes down to (Bar 20) C/E [written G/B] half notes to C/E whole notes to Db/F [written Ab/C] half notes.

After a half rest in Bar 17, violins play *p* < *f* Lines 2 & 3 E half note on the up-bow legato to Eb whole note to (Bar 18), after a half note, D half note to Db whole note to (Bar 19), after a half rest, C half note to Lines 1 & 2 B whole note to (Bar 20), after a half rest, Bb half note to A whole note.

After a half rest in Bar 17, all violas play *< f >* fingered trem whole notes small octave Ab to Bb (followed by a half rest) to (Bar 18), in that same rest pattern, F#-A# whole notes fingered trem to (Bar 19), in the same rest pattern, E-F# whole notes bowed trem to (Bar 20) C-E whole notes bowed trem.

After a half rest in Bar 17, all VC play (non-trem) *p < f* Great octave E half note on the up-bow legato up to small octave Eb whole note to (Bar 18), after a half rest, Great octave D half note up to small octave C# whole note to (Bar 19) Great octave C half note up to B whole note to (Bar 20) Bb half note to A whole note. After a half rest in Bar 17, top staff CB play Great octave E half note legato up to small octave Eb whole note to (Bar 18), after a half rest, small octave D half note to C# whole note to (Bar 19), after a half rest, small octave C half note to Great octave B whole note to (Bar 20), after a half rest, Bb half note to A whole note. After a half rest in Bar 17, bottom staff CB play Great octave E half note legato up to small octave Eb whole note to (Bar 18), after a half rest, Great octave D half note up to small octave C# whole note to (Bar 19), after a half rest, Great octave C half note up to B whole note to (Bar 20), Bb half note to A whole note.

In this four-bar section, Herrmann is pretty much consistent in his interval/chord approach. In Bars 17 and 19, we have the Eb aug chord (Eb/G/B), while Bars 18 and 20 the Db aug (Db/F/A) is featured. In Bar 17, we also see the dim 4 (E to Ab) interval and M2 (Ab to Bb) interval before that Eb augmented chord is sounded. Etc.

In Bar 21 (1:26 or Chapter 2 at :08), flutes play *molto sost e tenuto* and *ff* (fortissimo) Line 1 D/E/Ab/Bb tenuto half notes to tenuto whole notes (same notes as the half notes) to C#/D#/G/B tenuto half notes to (Bar 22) C/D/F#/G# tenuto half notes to same whole notes to Db/Eb/F/A tenuto half notes to (Bar 23) C/E/F# (flute II & IV both on E) half notes to same whole notes to Db/Eb/G half notes to (Bar 24) C/E/F tenuto half notes to same whole notes to Db/F (flutes I-III on F; flutes II-IV on Db) half notes.

Back in Bar 21 (all violins are silent until Bar 25), violas top staff pluck *pizz (vibrato)* small octave Bb to same Bb half notes (followed by a half rest) to B half note to (Bar 22) G#-G# half notes (followed by a half rest) to A half note to (Bar 23) F#-F# half notes (followed by a half rest) to G half note down to (Bar 24) E-E half notes (followed by a half rest) to F half note. Back in Bar 21, the bottom staff violas pluck Ab to Ab half notes (followed by a half rest) to G half note to (Bar 22) F#-F# half notes (followed by a half rest) to F half note to (Bar 23) E-E half notes (followed by a half rest) to Eb half note down to (Bar 24) C-C half notes (followed by a half rest) to Db half note.

Back in Bar 21, top staff VC pluck pizzicato *(vibrato)* small octave E to E half notes (followed by a half rest) to Eb half note to (Bar 22) D-D half notes (followed by a half rest) to E half note to (Bar 23) C-C half notes (followed by a half rest) to Db half note to (Bar 24) Db half note. Back in Bar 21, bottom staff celli pluck small octave D to D half notes (followed by a half rest) to Db half note to (Bar 22) C-C half notes (followed by a half rest) to Db half note to (Bar 23) Great octave Bb-Bb half notes (followed by a half rest) to B half note to (Bar 24) Bb-Bb half notes (followed by a half rest) A half note.

Back in Bar 21, top staff CB pluck small octave E to E half notes (followed by a half rest) to Eb half note to (Bar 22) D-D half notes (followed by a half rest) to Db half note to (Bar 23) C-C half notes (followed by a half rest) to Great octave B half note to (Bar 24) Bb-Bb half notes (followed by a half rest) to A half note. Back in Bar 21, bottom staff CB pluck Great octave E to E half notes (followed by a half rest) up to small octave Eb half note to (Bar 22) D-D half notes (followed by a half rest) to Db half note to (Bar

23) C-C half notes (followed by a half rest) Great octave B half note to (Bar 24) Bb-Bb half notes (followed by a half rest) to A half note.

In Bar 25 (1:42 or Chapter 2 at :24), *sords* horns I-II (top staff) play *p* < > Line 1 Ab/Bb [written Line 2 Eb/F] whole notes legato mini-slurs to G/B [written D/F#] followed by a half rest. In Bar 26, they then play F#/G# [written Line 2 C#/D#] whole notes legato to F/A [written C/E] half notes followed by a half rest. In Bar 27, they then play E/F# [written B/Line 2 C#] whole notes legato to Eb/G [written Bb/D] half notes followed by a half rest. In Bar 28, they end this four-bar sequence on middle C/E [written Line 1 G/B] double-dotted whole notes to D/F [written A/Line 2 C] whole notes [???] I am confused here, and wish I can take a look again at the autograph score instead of my own hand-copies. As given earlier, Herrmann's whole note double-dotted usage in 4/2 time would mean three half beats of the four half note beats per back, so either the D/F end notes here are half notes or (more likely) whole notes. I suspect Herrmann made a mistake to make the first set of notes in Bar 28 as double-dotted whole notes. They should be C/E whole notes to D/F whole notes (as least it sounds that way in the audio track).

Back in Bar 25, *sords* horns III-IV (2nd staff of four staves for the horns) play Line 1 D/E [written A/B] whole notes legato to C#/D# [written G#/A#] half notes (followed by a half rest) to (Bar 26) C/D [written G/A] whole notes to Db/Eb [written Ab/Bb] half notes (followed by a half rest) down to (Bar 27) small octave A/Line 1 C [written Line 1 E/G] whole notes to B/Db [written F#/Ab] half notes (followed by a half rest) to (Bar 28) small octave G/Bb [written Line 1 D/F] double-dotted whole note (probably should just be whole notes) tied to whole notes.

Back in Bar 25, after a half rest, horns V-VI (third staff) play *p* < > Line 1 Ab/Bb [written Line 2 Eb/F] half notes legato mini-slurs to G/B [written D/F#] whole notes to (Bar 26), after a half rest, F#/G# [written C#/D#] half notes to F/A [written C/E] whole notes to (Bar 27), after a half rest, E/F# [written B/Line 2 C#] half notes to Eb/G [written Bb/D] whole notes to (Bar 28), after a half rest, middle C/E [written G/B] half notes to Db/F [written Ab/C] whole notes.

Back in Bar 25, after a half rest, horns VII-VIII (4th or bottom staff for the horns) play Line 1 D/E [written Line 1 A/B] half notes legato to C#/D# [written G#/A#] whole notes to (Bar 26), after a half rest, C/D [written G/A] half notes to Db/Eb [written Ab/Bb] whole notes to (Bar 27), after a half rest, small octave A/middle C [written Line 1 E/G] half notes to B/Db [written F#/Ab] whole notes to (Bar 28), after a half rest, small octave G/Bb [written Line 1 D/F] half notes tied to whole notes.

Back in Bar 25, violins I return to play *sul tasto* (drawing the bow above or close to the fingerboard) *p* < > fingered trem (top staff violins I, and fingered trem thru Bar 28) Line 1 Ab to Bb whole notes (three short slanted horizontal lines between the whole notes) to G-B fingered trem whole notes in the same manner to (Bar 26) F#-G# whole notes to F-A whole notes to (Bar 27) E-F# whole notes to Eb-G whole notes to (Bar 28) C-E whole notes to Db-F whole notes. Back in Bar 25, violins I bottom staff are fingered trem *sul tasto* on Line 1 D to E whole notes to C#-D# whole notes to (Bar 26) C-D whole notes to Db-Eb whole notes to (Bar 27) small octave A-middle C whole notes to B-Line 1 Db whole notes down to (Bar 28) G-Bb whole notes to same G-Bb whole notes.

Back in Bar 25, violins II top staff play *sul ponticello* Line 1 Ab-Bb whole notes fingered trem to G-B whole notes to (Bar 26) F#-G# whole notes to F-A whole notes to

(Bar 27) E-F# to Eb-G whole notes to (Bar 28) C-E to Db-F whole notes. Back in Bar 25, violins II bottom staff play *sul pont* Line 1 D-E whole notes to C#-D# whole notes fingered trem to (Bar 26) C-D to Db-Eb whole notes to (Bar 27) small octave A-middle C whole notes to B-Line 1 Db whole notes to (Bar 28) small octave G-Bb whole notes to same G-Bb whole notes.

Back in Bar 25, violas top staff are now *arco* (violas were pizzicato in the previous four bars) playing fingered trem whole notes *sul tasto* on small octave Ab-Bb to G-B whole notes to (Bar 27) F#-G# whole notes to F-A whole notes to (Bar 27) E-F# whole notes to Eb-G whole notes to (Bar 28) C-E to Db-F whole notes. Back in Bar 25, violas bottom staff play bowed trem *sul tasto* small octave D-E whole notes to C#-D# whole notes to (Bar 26) C-D whole notes to Db-Eb whole notes to (Bar 27) C-E whole notes to Db-Eb whole notes to (Bar 28) C-E to Db-F whole notes.

Back in Bar 25, *arco* VC (both top staff and bottom staff) play (after an initial half rest) non-trem *pp* < Great octave E whole note on the up-bow legato up to small octave Eb half note. After a half rest in Bar 26, they continue on Great octave D whole note legato up to small octave Db half note to (Bar 27), after a half rest, Great octave C whole note up to B half note to (Bar 28), after a half rest, Great octave Bb whole note down to A half note.

Back in Bar 25, after a half rest, CB top staff play non-trem and *pp* < Great octave E whole note legato slur up to small octave Eb half note to (Bar 26), after a half rest, small octave D whole note to Db half note to (Bar 27), after a half rest, small octave C whole note down to Great octave B half note to (Bar 28), after a half rest, Bb whole note to A half note. Back in Bar 25, CB bottom staff play (after an initial half rest) Great octave E whole note legato up to small octave Eb half note to (Bar 26), after a half rest, small octave D whole note to Db half note to (Bar 27), after a half rest, Great octave C whole note up to B half note to (Bar 28), after a half rest, Great octave Bb whole note to A half note.

You may note in these four bars that Herrmann designed the music to be dominated by tritone intervals. For instance, in Bar 25, we have the E/Bb interval (dim 5 version of the tritone) and also D/Ab (another d5 tritone interval). In Bar 26, we have the D/G# interval (aug 4 version of the tritone) and C/F# (A4 tritone once again). Etc.

In Bar 29 (2:01 or Chapter 2 at :43), all VC play *ff* > Great octave D whole note tied to whole note. After a half rest in Bar 30, celli then play *p* < Great octave Bb whole note legato to Ab half note down to (Bar 31) Great octave E whole note tied to whole note *f* >. After a half rest in Bar 32, celli then play Great octave B whole note to Bb half note *pp* < down to (Bar 33) F whole note to E whole note tied to (end Bar 34) breve note (double whole note, notated as a whole note with two short vertical bars on each side of the note) decrescendo hairpin and held fermata. Back in Bar 29, CB top staff play as the VC, while the bottom staff CB play Great octave D whole note tied to whole note. After this, all CB play exactly as the VC.

After two half rests in Bar 29, flute I plays *p* < Line 1 G# whole note legato to (Bar 30) A# whole note tied to half note *ff* > *pp* (followed by a half rest). After two half rests in Bar 29, flute II plays Line 1 F# whole note to (Bar 30) G# whole note tied to half note (followed by a half rest). After two half rests in Bar 29, flute III plays Line 1 D whole note to (Bar 30) E whole note tied to half note (followed by a half rest). After two half rests in Bar 29, flute IV plays middle (Line 1) C whole note to (Bar 30) D whole note

tied to half note (followed by a half rest). All flutes repeat Bars 29030 in Bars 32-32 but *pp* < *mf* > volume dynamics.

In Bar 30, horns I-II play *p* > *pp* Line 1 Ab/Bb [written Line 2 Eb/F] whole notes tied to whole notes (repeated next two bars *pp*>). Horns III-IV play Line 1 D/E [written A/B] whole notes tied to whole notes (repeated next two bars). Bars V-VI play Ab/Bb [written Eb/F] whole notes tied to half notes followed by a half rest (repeated next two bars). Horns VII-VIII play D/E whole notes tied to half notes followed by a half rest (repeat next two bars).

Horns and flutes are silent in end Bar 34. Only VC/CB play in Bar 34 on Great octave E double-whole note. Of course the horns start the cue on Line 1 E half note. The cue actually is 2:33 in duration, not 2:06. End of cue. [7:42 pm, February 18, 2008]

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[resume Wednesday, February 20 at 8:47 am. Day off]

"Cady" Reel 1 pt 2 *Lento* in 4/2 time, 12 bars. :35. Dvd location: Chapter 2 at 2:04 (or 3:22 point into the complete picture). CD location: track # 1 starting at 2:36. Scene: Cagey Cady(no longer in a prison cage!) follows defense lawyer Sam Bowden (Gregory Peck) after the court recess out into Bowden's car.

The cue starts off soli very briefly with violins I playing Line 2 (bottom staff) and Line 3 (top staff) A whole note *f* > tied to whole note (silent next bar). After two half rests in Bar 1, violins II play *f* > Line 1 (bottom staff) and Line 2 (top staff) E whole notes tied to (Bar 2) whole notes (followed by two half rests). In Bar 2, flutes I-II (top staff) play *p* > Lines 1 & 2 Bb whole notes tied to half notes (followed by a half rest), while flutes III-IV (bottom staff) play Lines 1 & 2 Ab whole notes tied to half notes (followed by a half rest). After a half rest in Bar 2, violas (in the treble clef) play *mf* > Line 2 D (bottom staff) and Line 2 E (top staff) half notes tied to whole notes (silent next bar). After a half rest in Bar 2, VC (in the "k" tenor clef) play Line 1 D (bottom staff) and Line 1 E (top staff) half notes tied to whole notes. There are no tritones in first bar during this initially neutral scene. Herrmann establishes a solid perfect fourth (P4) interval construction with the E up to A of the violins. However, we find in Bar 2 tritone intervals returning, so the scene is deceptively not neutral at all this early in the movie (if you consider the way Herrmann constructed his music here). Adding the flutes with the violas and celli (violins II fading away by mid-bar on E), we have Line 1 D/E/Ab/Bb and Line 2 D/E/Ab/Bb notes overlapping. D up to Ab is a dim 5 tritone interval, and E up to Bb is also a dim 5 tritone interval.

In Bar 3, violins I return to now play *f* > Lines 1 & 2 A (instead of Lines 2 & 3 A in Bar 1) whole notes tied to whole notes (then silent until Bar 6). After two half rests in Bar 3, violins II now play Lines 1 & 2 E (instead of Lines 2 & 3 of Bar 1) E whole note tied to whole note in Bar 4 (followed by two half rests). In Bar 4, *sords* horns I-II (top staff) horns play *p* > small octave Bb and Line 1 Bb [written Lines 1 & 2 F] whole notes tied to half notes (followed by a half rest). Muted horns III-IV (2nd staff) play small octave and Line 1 Ab [written Lines 1 & 2 Eb] whole notes tied to half notes (followed by a half rest). After a half rest in Bar 3, violas (now in their normal middle staff line alto clef) play *mf* > small octave D/E half notes tied to whole notes. After a half rest in Bar 3, celli play Line 1 D/E half notes tied to whole notes. The same interval relationships exist in Bars 3-4 as in Bars 1-2 (this includes the tritons in Bar 4).

In Bar 5, horns are soli. Horns I-II (top staff) play *p* < *f* > small octave and Line 1 A [written Lines 1 & 2 E] whole notes legato down to E [written small octave and Line 1 B] whole notes. Horns III-IV (2nd staff) play the same. After two half rests, horns V-VI (3rd staff) and horns VII-VIII (4th staff) play *sf* > small octave and Line 1 E [written B] whole notes in stopped (+) effect. The interval is the same as Bar 1 (A down to E or P4).

In Bar 6 (3:41 or Chapter 2 at 2:23 dvd; 2:56 cd), the strings are *piu mosso* both bowed trem and fingered trem, and both *sul tasto* and *sul ponticello*. Violins I (both staves) are fingered trem *sul tasto p* < > between small octave Ab-Bb half notes (notated as Ab half note with the upward stem and the Bb half note with the upward stem separated both by three short slanted horizontal lines between the half notes) down to G-B half notes in the same fashion, while violins II (top staff) are bowed trem (three short

slanted horizontal lines above each note) on small octave Bb whole note to B whole note, and bottom staff violins II are bowed trem on small octave Ab to G whole notes. Incidentally, violins II play *sul pont* effect (not *sul tasto* as violins I). All violas in Bar 6 are *sul tasto* playing *p* < > small octave D up to F half notes and then Eb-F# half notes. VC top staff are *sul pont* playing bowed trem whole notes small octave F to F#, while the bottom staff celli are trem on small octave D to Eb whole notes.

In Bar 7, the arrangement switches. Violins I top staff are now *sul pont* (was *sul tasto* in Bar 6) and now bowed trem (instead of fingered/slurred trem in Bar 6) on small octave Bb to B whole notes, while bottom staff violins I are bowed trem on small octave Ab to G whole notes. All violins II are now *sul* tasto and now fingered trem between small octave Ab and Bb half notes and then G-B half notes. Violas are now *sul Pont* and now playing bowed trem whole tops (top staff violas bowed trem on small octave G to G#, while bottom staff violas are trem on small octave D to Eb whole notes). All VC are now *sul tasto* now playing fingered trem patterns. Top staff and bottom staff celli play small octave D up to F half notes fingered trem and then Eb-F# half notes.

In Bar 8, the arrangement switches back to the Bar 6 pattern. So all violins are *sul tasto* playing fingered trem half notes small octave Ab-middle C and then A-C#. Violins II top staff are *sul pont* playing bowed trem whole notes middle C to C#, while bottom staff violins II play small octave Ab to A whole notes. All violas are *sul tasto* fingered trem small octave D up to F half notes and then Eb to F# half notes. VC top staff are now back to *sul pont* bowed trem on small octave F to F# whole notes, and bottom staff celli on D to Eb whole notes.

In Bar 9, the arrangement returns to that of Bar 7. Violins I top staff are *sul pont* bowed trem crescendo-decrescendo hairpins on middle C to C# whole notes, while bottom staff violins I play small octave Ab to A whole notes. All violins II are back to *sul pont* fingered trem between small octave Ab to middle C half notes and then A to C# half notes. Violas top staff are *sul pont* on small octave F to F# whole notes bowed trem, while bottom staff violas are bowed trem on D to Eb whole notes. All VC are *sul tasto* fingered trem on small octave D-F half notes and then Eb-F# half notes.

In Bar 10 (3:51 dvd), all strings are now *pos. nat.* (position natural). Violins I top staff are fingered trem crescendo-decrescendo hairpins on small octave Ab to Bb quarter notes, and then G-B quarter notes, and then Ab-middle C quarter notes, and finally in this bar A up to C# quarter notes fingered trem. The bottom staff violins I are *col* the top staff in this bar only. In Bar 11, top staff violins I are now bowed trem (three short and slightly slanted horizontal bars on the note staff line) on quarter notes small octave Ab to Bb down to G up to B down to Ab up to middle C down to A up to C#, while bottom staff violins II are bowed trem on small octave Bb-Ab-B-G-C-Ab-C#-A. In Bar 12, all violins I play *sff* small octave Bb/Line 1 D rinforzando-marked 8ths followed by an 8th rest, quarter rest, two half rests, and then a third half rest held fermata.

Back in Bar 10, top staff violins II play *nat* small octave Bb to B to C to C# bowed trem half notes (repeated next bar and crescendo hairpin) to (end Bar 12) Bb/Line 1 D rinforzando 8ths (followed by the aforementioned rest marks). Bottom staff violins II in Bar 10 play bowed trem half notes small octave Ab-G-Ab-A (repeated next bar crescendo) to (Bar 13) Bb/D rinforzando 8ths followed by rests.

Back in Bar 10, all violas are fingered trem between small octave D-F 8ths and then Eb-F# 8ths and then D-F to C#-E 8ths. In Bar 11, top staff violas are now bowed

trem on small octave D-F-Eb-F#-D-F-C-E quarter notes to (Bar 12) Gb 8th (followed by rests). Bottom staff violas in Bar 11 are bowed trem on F-D-F#-Eb-F-D-E-C# quarter notes to (Bar 12) Eb 8th (followed by rests).

Back in Bar 10, VC top staff play small octave F to F# to F to E bowed trem half notes < > to (Bar 11) a repeat of Bar 10 but steady crescendo hairpin, whereas bottom staff celli play this on D-Eb-D-C# bowed trem half notes. After an 8th rest in Bar 12, top staff and bottom staff celli play *sff* Great octave E 8th note tied to quarter note tied to half note and tied to whole note held fermata. After an 8th rest, CB now enter in to play those same Great octave E tied notes.

In end Bar 12 (3:55 or Chapter 2 at 2:37 when Cady says, "Hello, counselor."), *sords* horns I thru IV play *sff* small octave Eb/Gb/Bb/D [written small octave Bb/Line 1 Db/F/A] 8th notes followed by aforementioned rests. Horns V thru VIII also play this but these horns are *senza sords*. The cue ends on Eb minMaj 7th (Eb/Gb/Bb/D) as played by the horns, violins and violas (albeit quite briefly as an 8th note chord!). However, VC/CB concludes the tonal picture with their sustained E note immediately after the Eb minMaj 7th ended.

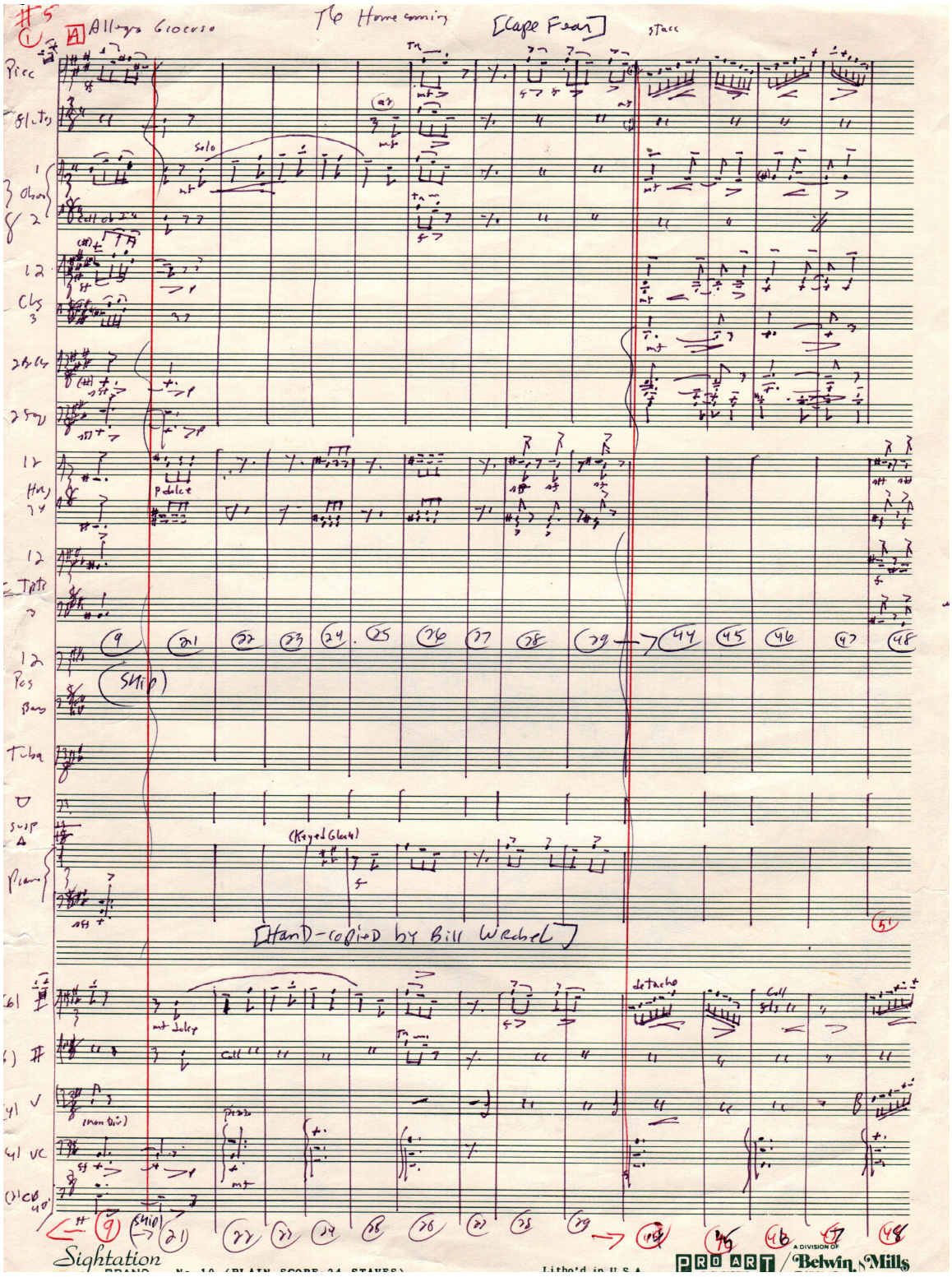
Speaking of ends, end of cue!

"The Homecoming" Reel 1/part 3. *Molto sost* in 4/2 time first three bars. 28 bars,1 minute. Dvd location: 5:26 or Chapter 2 at 4:08. CD location: track # 1 at 3:19.. Scene: Sam drives away, leaving the potential menacing figure of Cady behind (unfortunately, only temporarily). Note: Bar 1 was edited out of the final edit of the movie.

The cue starts with a diminished 3rd interval of the horns and strings. *Sords* horns I thru IV play *p* < *ff* small octave F#/Ab [written Line 1 C#/Eb] whole notes legato mini-slurs to F/A (now a M3 interval) whole notes. Violins I & II play small octave Ab to A whole notes, while violas play small octave F# to F whole notes.

In Bar 2, violins I play *sff* small octave Bb whole note to B whole note legato to (Bar 3) middle (Line 1) C whole note crescendo to C# whole note I *sff.* Violins II play small octave Ab to G whole notes to (Bar 3) Ab to A whole notes. Violas play small octave E to Eb whole notes to (Bar 3) D to C# whole notes. CB in Bar 2 pluck *pizz* and *sff* Great octave Bb half note (followed by three half rests). After two half rests in Bar 3, CB pluck Great octave F# half note let vibrate (followed by a half rest).

Back in Bar 2, *senza sords* horns V thru VIII play *sff* > small octave E/Ab/Bb (horns VII-VIII on E) whole notes in stopped fashion (followed by two half rests). After two half rests in Bar 2, horns I thru IV play Eb/G/B [written small octave Bb/Line 1 D/F#] whole notes legato to (Bar 3) D/Ab/middle C [written A/Line 1 Eb/G] whole notes (followed by two half rests). After two half rests in Bar 3, horns V thru VIII play *sff* > small octave C#/F#/A/middle C# whole notes in stopped fashion (+ sign above the notes). We find a few tritone intervals such as E to Bb in Bar 2, and D up to Ab in Bar 3. At the end of Bar 3, two bar lines traverse the length of the cue signifying a section change starting in Bar 4 (in Cut time).



In Bar 4 (5:31 or Chapter 2 at 4:13; 3:25 cd), *Allegro* in Cut time, the four flutes and the celli are soli thru Bar 19. Flute I plays *ff* Line 2 B-A-B-A staccato 8th notes (connected by a crossbeam) to B-A-G-F# staccato 8th notes (connected as a figure by a crossbeam) to (Bar 5) F#-E-F#-E staccato 8ths (connected by a crossbeam) to F#-E-D-C#

staccato 8ths. Repeat these two bars in Bars 6-7. Back in Bar 4, flute II (sharing the staff with flute I) plays staccato 8th notes Line 2 F#-F#-F#-F# (connected by a crossbeam) down to D-D-D-D (connected by a crossbeam) to (Bar 5) C#-C#-C#-C# down to A#-A#-A#-A#. Repeat these two bars in the next two bars. Back in Bar 4, flute III (sharing a different staff with flute IV) plays staccato 8th notes Line 2 D-D-D-D up to F#-F#-F#-F# down to (Bar 5) Line 1 A#-A#-A#-A# up to Line 2 C#-C#-C#-C#. Repeat next two bars. Flute IV in Bar 4 plays Line 1 A-A-A-A 8ths to same A-A-A-A 8ths to (Bar 5) G-G-G-G 8ths to same G-G-G-G staccato 8ths. *Sords* VC play *vibrato* Great octave D up to A half notes crescendo and legato to (Bar 5) Bb to small octave C# half notes decrescendo. In Bar 6, celli continue on small octave D up to F# half notes crescendo and legato to (Bar 7) G up to Bb half notes decrescendo hairpin. This section of music starting in Bar 4 suggests the D maj 6 tonality (D/F#/A/B) especially with the celli starting off on the D half note and then rising to A half note in Bar 4.

In Bar 8, flute I plays staccato 8th notes Line 2 E-D-C#-D to C#-B-A#-B(this bar repeated next bar) to (Bar 10, *poco a poco rall*) Line 1 B-A-G#-A to B-A-G#-A (repeated in Bar 11). Flute II in Bar 8 plays staccato 8th notes Line 2 D-D-D-D down to Line 1 G-G-G-G (repeated in Bar 9) to (Bar 10) Line 1 E-E-E-E to E-E-E-E 8ths (repeated next bar). Flute III in Bar 8 plays Line 1 G#-G#-G#-G# staccato 8ths to A#-A#-A#-A# (repeated next bar) to (Bar 10) G-G-G-G to G-G-G-G 8ths (repeated next bar). Flute IV plays Line 1 repeated E notes (continued next bar) to (Bar 10) C#-C#-C#-C# to C#-C#-C#-C# 8ths (repeated next bar). VC in Bar 8 play small octave B legato to middle C# half note crescendo hairpin to (Bar 9) D to E half notes back to (Bar 10) C# half note down to B half note to (Bar 11) A to G half notes.

Bar 12 is now *a tempo*.

[Resume Tuesday, March 4, 2008 at 7:32 pm. Important primaries and caucuses tonight, especially for the Democratic contenders, Obama vs. Clinton. McCain won the needed 1191 delegate vote tonight and so he'll be the official Republican presumptive nominee (Huckabee conceded defeat). Obama won Vermont but lost Rhode Island. Clinton will probably win the popular vote in Ohio, and Obama in Texas, but it's "too close to tell" right now because only the early voting results are in. I suspect Obama will just barely win the popular vote in Texas (especially the big cities) and have a healthy delegate margin in the caucus third of the process.]

Flute I repeats Bars 4-5 in Bars 12-13 (repeated in Bars 14-15 as also the case in Bars 6-7) except that my notes do not indicate staccato notes this time around. Flute I also repeats Bars 8 thru 11 in Bars 19 thru 19 (*poco a poco rall* in Bars 18-19). Altri flutes combined play the same as in Bars 4 thru 11 but occasionally in changed positions and enharmonic substitutions. For instance, in Bar 12, flute II now plays what flute III played in Bars 4 thru 7, and vice versa. So flute II in Bar 12 plays Line 2 D-D-D-D up to F#-F#-F#-F# 8ths (repeated in Bar 14), while flute III in Bar 12 plays Line 2 F#-F#-F#-F# down to D-D-D-D 8ths. But another change this time around is that the third flute plays in Bars 14 Bb-Bb-Bb-Bb 8ths initially instead of (as in Bar 5) the enharmonic A#-A#-A#-A# 8ths. Flute IV still plays the exact same notes as previously. Flute II in Bars 16 thru 19 plays exactly as it did in Bars 8 thru 11. Flute III in Bar 16 plays Line 1 Ab-Ab-Ab-Ab to Bb-Bb-Bb-Bb 8ths, repeated next bar, although in equivalent Bars 8-9, this flutes enharmonically played it as G# to A# notes.

Violas now take over the line previously played by the celli. *Sords* violas play *f* (forte) small octave F# dotted half note to G to A legato 8ths to (Bar 13) Bb dotted half note to B-middle C# legato 8ths to (Bar 14) Line 1 D dotted half note to C# to small octave B 8ths to (Bar 15) A# dotted half note down to D to E 8ths to (Bar 16) F half note crescendo to E half note decrescendo hairpins to (Bar 17) D to E half notes crescendo-decrescendo hairpins up to (Bar 18, *poco a poco rall*) G to F# half notes crescendo to (Bar 19) E up to B half notes decrescendo.

In Bar 20 (5:49 or Chapter 3 at :16; 3:46 cd), *Allegretto* in 6/4 time, *sords* violins I play *dolce* and *p* < > a charming lyric line (or melody line, if you wish) in this "feel good" family get together scene (it won't last!). Violins I play legato Line 2 B dotted quarter note crescendo to A 8th down to F# quarter notes, and then E dotted quarter note to D 8th decrescendo hairpin down to Line 1 B quarter note. *Div* (divisi) violas play *p* < > Line 1 F# to E dotted half notes (top line violas) and also (bottom line violas in the same staff) small octave B dotted half note legato to G dotted half note.

In Bar 21, violins II (also *sords* or muted) now for this bar take over the lyric-melody line (while violins I take a smoke break for one bar). Actually, violins II play exactly the same notes and pattern as violins I in Bar 20. Violas play small octave F#/Line 1 D dotted half notes crescendo to G/E dotted half notes decrescendo.

Violins I return in Bar 22 to play Line 2 D dotted quarter note to E 8th to F# quarter note, and then up to A dotted quarter note down to F# 8th up to B quarter note to (Bar 23) A dotted half note tied to dotted half note decrescendo. Violas in Bar 22 play as in Bar 20 to (Bar 23) small octave F/Line 1 D dotted half notes tied to dotted half notes. After a half and quarter rest in Bar 23, violins II return to play Line 2 F dotted quarter note to E 8th down to C quarter note crescendo hairpin to (Bar 24) D dotted half note tied to dotted half note decrescendo. Violas in Bar 24 play small octave Gb/Bb dotted half notes tied to dotted half notes crescendo hairpin. After a half and quarter rest in Bar 24, violins I play Line 1 Bb dotted quarter note to Ab 8th down to E quarter note crescendo to (Bar 25) F# dotted half note tied to dotted half note decrescendo. Violas in Bar 25 play small octave Ab/B dotted half notes tied to dotted half notes decrescendo. After a half and quarter rest in Bar 25, violins II play Line 1 B dotted quarter note to Line 2 C# 8th to D quarter note to (Bar 26) Line 1 F dotted half note tied to dotted half note crescendo and tied to (Bar 27) dotted half note, and then F# dotted half note *pp* tied to (end Bar 28) dotted half note decrescendo, followed by a half rest and then a quarter rest held fermata.

Back in Bar 26, violins I play Line 1 B dotted quarter note to Line 2 C# 8th to D quarter note down to B half note to C# quarter note crescendo to (Bar 27) B dotted half note tied to dotted half note *pp* and tied to (end Bar 28) dotted half note decrescendo and tied to dotted half note held fermata. Back in Bar 26, violas top line play Line 1 D dotted half note tied to dotted half note tied to next bar in the same manner and tied to (end Bar 28) dotted half note (followed by a half and quarter rest). Bottom line violas play small octave G dotted half note tied to dotted half note tied to (Bar 27) dotted half note, and then G# dotted half note tied to dotted half note in end Br 28 (followed by rests). Note: end Bar 28 was dialed out in the movie.

The cue ends on the G# half-diminished seventh tonality (G#/B/D/F#).

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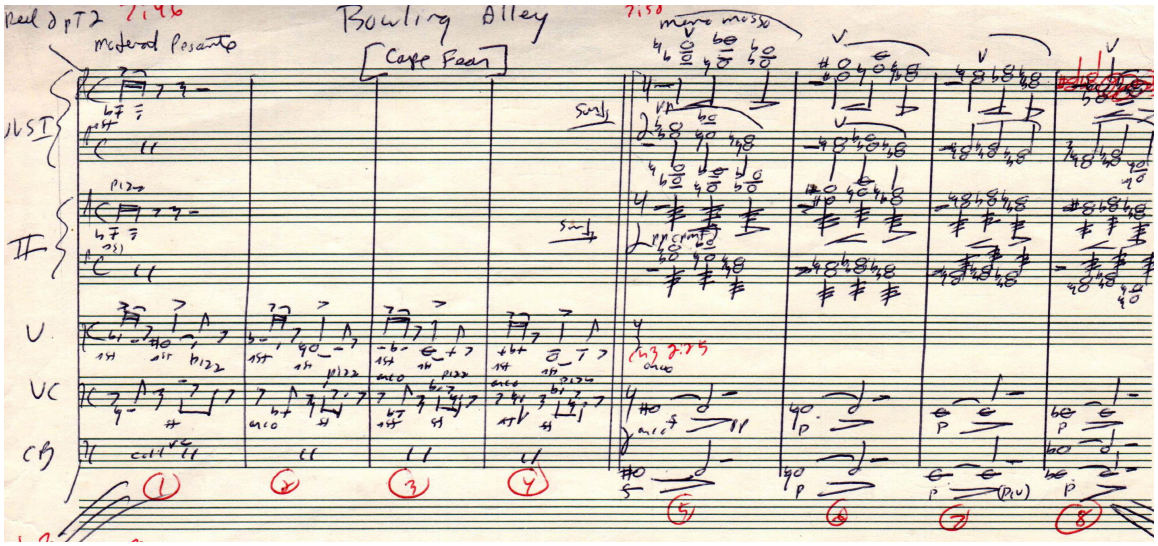

"Bowling Alley" Reel 2/part 2. *Moderato pesante* in C time. Dvd location: 7:46 into the movie (or Chapter 3 starting at 2:13). CD location: track # 1 at 4:16. Scene: The Bowdens (Sam, Peggy, and young teenager, Nancy) are bowling that evening, unaware that Cady watching in the background is about to "strike."

In Bar 1, all violins I (not muted yet) play *sff* small octave Ab rinforzando-marked 16th legato mini-slur to G 16th (connected by two crossbeams) followed by 8th/quarter/half rest marks. Violins II are pizzicato on the same small octave Ab-G 16ths followed by rests. Violas (viole, if you prefer) play *sff* small octave Ab rinforzando-marked 16th to G 16th (followed by an 8th rest) to F# rinforzando half note *sff* tied to 8th note (followed by an 8th rest). After an 8th rest in Bar 1, VC and CB play Great octave F 8th note (followed by a quarter rest) and then pluck *pizz* up to small octave G 8th *ff* (followed by an 8th rest) down to D 8th (followed by an 8th rest).

In Bar 2, violas play *sff* small octave Gb rinforzando 16th to F 16th (followed by an 8th rest) to E rinforzando half note *sff* and tied to 8th note (followed by an 8th rest). After an 8th rest, *arco* VC/CB play Great octave Eb 8th (followed by a quarter rest) then *ff* up to small octave F pizzicato 8th (followed by an 8th rest) down to C pizzicato 8th (followed by an 8th rest).

In Bar 3, violas play *sff* small octave E rinforzando 16th legato to Eb 16th (followed by an 8th rest) to D rinforzando half note *sff* tied to 8th note (followed by an 8th rest). After an 8th rest, *arco* VC/CB play Great octave Db 8th (followed by a quarter rest) and then *pizz* up to small octave Eb 8th *ff* (followed by an 8th rest) down to Great octave B 8th (followed by an 8th rest).

In Bar 4, violas play small octave D rinforzando 16th to Db 16th (followed by an 8th rest) to C rinforzando half note tied to 8th note (followed by an 8th rest). After an 8th rest, *arco* VC/CB play Great octave B 8th note *sff* (followed by a quarter rest) and then pizzicato up to small octave Db 8th *ff* (followed by an 8th rest) down to Great octave G 8th (followed by an 8th rest). Double bar lines traverse the music at the end of Bar 4, signifying a change of section.

In Bar 5 (7:58 or Chapter 3 at 2:25; 4:28 cd) in 4/2 time, *arco* VC/CB play *f* > *pp* Great octave F# whole note tied to half note (followed by a half rest). After a half rest, *sords* violins I (top staff) play *meno mosso* Line 2 Bb/Line 3 D half notes on the up-bow

legato and crescendo hairpin down to G/Line 3 Eb half notes legato to Gb/Bb half notes decrescendo hairpin. After a half rest, violins I (bottom staff) play *pp* Line 2 Eb/Gb half notes to E/Bb half notes down to Line 1 B/Line 2 D half notes. After a half rest, violins II play exactly the same notes as violins I but bowed trem *pp (pont)*. Note that the first half note chord in Bar 5 is the Eb minMaj 7th (Eb/Gb/Bb/D) to E dim (E/G/Bb) to B/D/Gb/Bb half notes (in effect the B minMaj 7th but with the enharmonic Gb/Bb instead of F#/A# notes). The F# held note by the celli and contrabasses do not alter or adjust the tonality of the Eb minMaj 7th since it is enharmonic to Gb.

In Bar 6, VC/CB continue the chromatic descent *p* > on Great octave F whole note tied to half note (followed by a half rest). After a half rest, violins I play on the up-bow (v symbol above the notes) Line 1 A/Line 2 C/D#/F# half notes to Bb/Line 2 Db/F/A half notes to Gb/Bb/Db/F half notes. Violins II play these chords bowed trem. The first chord is ambivalent (A/C/D#/G#), even enharmonically. The middle half note chord is the Bb minMaj 7th (Bb/Db/F/A). The third chord is the Gb maj 7th (Gb/Bb/Db/F).

In Bar 7, VC/CB continue the chromatic descent on Great octave E whole note tied to half note *p* > (followed by a half rest). After a half rest, violins play in the pattern given (bowed trem half notes for violins II) Line 1 F/A/Line 2 C/E half notes to Gb/Bb/Db/F half notes down to Eb/Gb/Bb/D half notes. The chord sequence in this bar is F maj 7th (F/A/C/E) to Gb maj 7th (Gb/Bb/Db/F) to Eb minMaj 7th (Eb/Gb/Bb/D).

In Bar 8, VC play Great octave Eb whole note tied to half note (followed by a half rest), while CB now play divisi Great octave and small octave Eb whole notes tied to half notes. After a half rest, violins play Line 1 D/F/A/Line 2 C# half notes to Eb/Gb/Bb/D half notes down to small octave B/Line 1 D/Gb/Bb half notes. The chord sequence is all minor-major sevenths. We find D minMaj 7th (D/F/A/C#) to Eb minMaj 7th (Eb/Gb/Bb/D) to enharmonic B minMaj 7th (B/D/Gb/Bb instead of the proper wording as B/D/F#/A#).

In Bar 9, VC play *p* > Great octave Db whole note tied to half note (followed by a half rest), while CB play both Great octave and small octave Db whole notes tied to half notes. After a half rest, violins play small octave A/middle C/Eb/Ab crescendo to B/D/Gb/Bb whole notes decrescendo (violins II are bowed trem). The half note chord is ambivalent (A/C/Eb/A ??) but the whole note chord is once again the enharmonic version of the B minMaj 7th.

In Bar 10, VC play Great octave D whole note tied to whole note held fermata. CB play Great octave and small octave tied whole notes (the second one held fermata). After a half rest, violins I are now *bowed tremolo* (but oddly notated in fingered tremolo fashion!) crescendo-decrescendo hairpins between middle C/E whole notes and up to Eb/Ab whole notes (followed by a half rest held fermata). After a half rest, violins II are bowed trem on small octave A/middle C/Eb/Ab whole notes (followed by a half rest held fermata). Perhaps I hand-copied the first violins incorrectly (perhaps should also be A/C/Eb/Ab).

At the 8:34 point starts Bar 11, and that sequence of Bars 11 thru 14 repeats *a tempo primo* Bars 1 thru 4. In Bar 15 in 4/2 time (8:45 or Chapter 3 at 3:12), violins I play *p (sost)* Lines 2 & 3 F whole notes tied to whole notes and tied to (Bar 16) two whole notes. Violins II play *mp* > Lines 2 & 3 whole notes tied to half notes (followed by a half rest), repeated next bar. VC/CB play *f* > Great octave F whole note tied to whole note and tied to whole notes next bar. After a half rest, horns I-II-III-IV play *p* < > small octave Bb/Db/F/A [written Line 1 F/Ab/Line 2 C/E] half notes to A/middle C/Eb/Ab

[written E/G/Bb/Line 2 Eb] whole notes. After two half rests, altri horns play *pp* and in stopped (+) effect A/middle C/Eb/Ab whole notes.

Etc.

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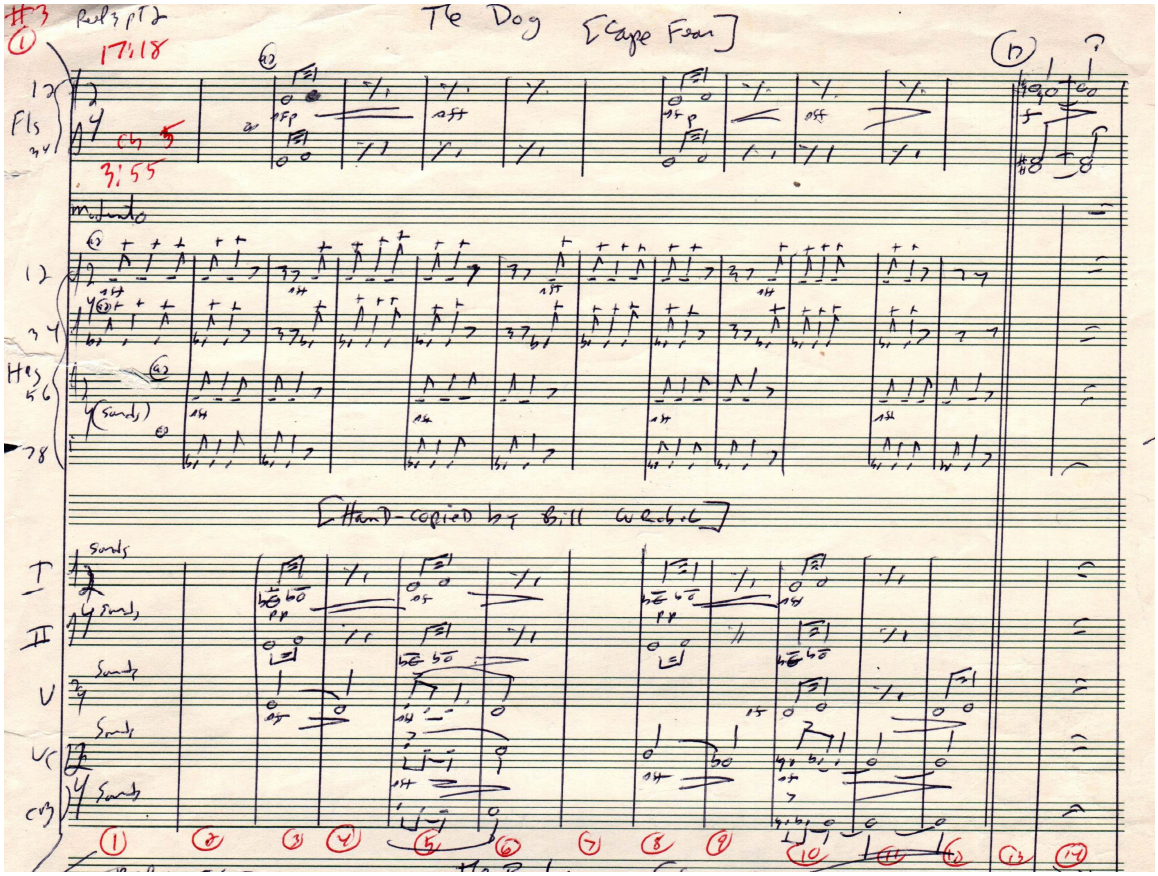

"The Dog" Reel 3/pt 2. *Moderato* in 2/4 time, 14 bars. Dvd location: 17:18 or Chapter 5 at 3:55. CD location: Track # 1 at 5:46. Instrumentation: 4 flutes, 8 horns, muted strings. Scene: The Bowden's barking dog is a bad sign (especially for the dog as we shall soon see!). Note: This cue was adapted by Bernstein in the remake of the movie.

In Bar 1, horns I-II (sharing the same staff) sound *sff* small octave Bb [written Line 1 F] 8th note to Bb quarter note to Bb 8th note (all notes are in stopped (+) fashion thru Bar 12) to (Bar 2) Bb 8th to Bb quarter note (followed by an 8th rest). Horns III-IV play (again in stopped fashion) small octave Ab [written Line 1 Eb] 8th to Ab quarter note to Ab 8th to (Bar 2) Ab 8th to Ab quarter note (followed by an 8th rest). These four horns are soli in the first bar. In Bar 2, *sords* horns V thru VIII play the same two-bar pattern of notes as horns I thru IV (but not stopped in the sense of the open horns I thru IV). Horns V thru VIII repeat Bars 2-3 in Bars 5-6, 8-9, and 11-12.

In Bar 3, four flutes sound *sfp* < a legato trem (or "shakes"!) of Line 1 E to F half notes (notated like the fingered trem of the strings), repeated next three bars (*sff* in Bar 5). Flutes repeat Bars 3 thru 6 in Bars 8 thru 11. *Sords*(muted) violins I are fingered trem *pp* < between small octave Ab-Bb half notes (repeated next bar) to (Bar 5) Line 1 E-F half

notes trem *sff*, repeated next bar decrescendo. Violins I repeat Bars 3 thru 6 in Bars 8 thru 11. Violins II in Bar 3 are fingered trem between Line 1 E-F half notes (repeated next bar) to (Bar 5) small octave Ab-Bb half notes (repeated next bar). Violins II repeat Bars 3 thru 6 in Bars 8 thru 11. Violas play *sf* > small octave F half note legato slur to (Bar 4) E half note to (Bar 5) F 8th note *sff* to E 8th tied to quarter note to (Bar 6) E half note. In Bar 5, VC/CB start to play *sff* on small octave F 8th to E 8th tied to quarter note decrescendo to (Bar 6) E half note.

Back in Bar 3, after a quarter and 8th rest, horns I-II (top staff) play in stopped effect small octave Bb 8th to (Bar 4) Bb 8th to Bb quarter note to Bb 8th to (Bar 5) Bb 8th to Bb quarter note (followed by an 8th rest). These horns repeat Bars 3 thru 5 in Bars 6 thru 8, and then in Bars 9 thru 11.

In Bar 8, VC (and I believe CB again) play *sff* > small octave D half note legato down to (Bar 9) Great octave Bb half note. Then both VC/CB in Bar 10 play *sf* Great octave B rinforzando 8th to Bb 8th tied to quarter note and tied to (Bar 11) half note and tied to half note in Bar 12. Violas return in Bar 10 to play fingered trem between small octave E-F half notes (repeated next two bars decrescendo hairpin). Double bar lines traverse the cue at the end of Bar 12.

In Bar 13, flutes I-II (sharing the same staff) play *f* > Line 1 A/B half notes tied to half notes held fermata in end Bar 14. Flutes III-IV (sharing the same staff line) play Line 1 D#/F# half notes tied to (end Bar 14) half notes held fermata. Combined we have the B Dom (major-minor) 7th first inversion.

End of cue.

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"The Poison" Reel ¾-4/1. *Allegro con marcato* in 3/8 time. Dvd location: 18:56 or Chapter 5 at 5:33. CD location: track # 1 at 6:41. Scene: The dog stops barking and starts yelping. The Bowdens are alarmed and rush out to the edge of the property. Note: This is a very active, long cue, and I did not have enough time to work on it when I originally researched it, so I will focus on just a sampling of it.

Herrmann utilizes one of his most favorite rhythmic cell units, the forlana. It's a three-note figure comprised of a dotted 8th to 16th to 8th. I have not written a paper on it yet (nor made a complete list of examples) but I can pretty safely assume that it is the most frequently used rhythmic figure in his habitual repertoire of rhythmic devices.

Flutes I-II and top staff violins play *sff con forza* Line 3 (written Line 2 but with the *8va* ottava above the notes) rinforzando-marked Bb dotted 8th down to Line 2 Bb 16th back up to Line 3 Bb 8th (all three notes connected by a crossbeam) to (Bar 2) same Line 3 Bb 8th (followed by a quarter rest). Repeat Bars 1-2 in Bars 3-4, and so forth. In Bar 2, flutes III-IV and violins bottom staff play the same figure and register of Line 3 Bb dotted 8th down to Line 2 Bb 16th up to Bb 8th to (Bar 3) Line 3 Bb 8th followed by a quarter rest (repeated next two bars, etc). Violas (in the treble clef) in Bar 1 play *sff* > Line 2 Bb dotted quarter note tied to quarter note next bar (followed by an 8th rest) to (Bar 3) A dotted quarter note tied to quarter note next bar (followed by an 8th rest), and continuing a chromatic descent in the following bars. VC (in the treble clef) play exactly as the violas starting on Line 2 Bb tied notes. CB are silent so far in this section.

Skipping to Bar 25 (19:08), flutes I-II play Line 3 G# dotted 8th down to Line 2 G 16th up to Line 3 G# 8th to (Bar 26) Line 3 F# rinforzando 8th (followed by a quarter rest). Flutes III-IV play Line 3 G 8th (followed by a quarter rest) to (Bar 26) Line 3 F# rinforzando-marked (accent) dotted 8th down to Line 2 F# 16th up to Line 3 F# 8th. Violins I top staff play Line 3 G rinforzando-marked dotted 8th down to Line 2 G 16th up to Line 3 G 8th to (Bar 26) Line 3 F# rinforzando 8th (followed by a quarter rest). Bottom staff violins play Line 3 E rinforzando 8th (followed by a quarter rest) to (Bar 26) Line 3 F# dotted 8th down to Line 2 F# 16th up to Line 3 F# 8th. *Sords* horns I-II play *sfp* < Line 1 F# [written Line 2 C#] dotted quarter note to (Bar 26) F [written C natural] 8th note *sf* (followed by a quarter rest). Horns III-IV play small octave F# [written middle or Line 1 C#] dotted quarter note to (Bar 26) F 8th. *Senza sords* horns V-VI in Bar 26 play Line 1 F [written Line 2 C] dotted quarter note in stopped (+) effect, while horns VII-VIII play small octave F dotted quarter note.

Skipping to Bar 41 (19:17), the music starts a syncopated sequence for four bars. All violins play Line 2 A rinforzando-marked 8th note legato mini-slur down to Line 1 A 8th (both 8ths are crossbeam connected) up to Line 2 Ab rinforzando-marked 8th legato down to (Bar 42) Line 1 Ab 8th (both 8ths crossbeam connected) up to Line 2 A rinforzando 8th down to Line 1 A 8th (both 8ths crossbeam connected). Violas (top staff) play Line 1 Eb rinforzando quarter note to D rinforzando quarter note tied to quarter note in Bar 42 to Eb rinforzando quarter note. Bottom staff violas play this an octave lower register. Top staff VC play this in the small octave register, while bottom staff celli (in the "k" tenor clef) play this in the Line 1 register.

Skipping slightly to Bar 45, all flutes play Line 1 Eb rinforzando quarter note to D rinforzando 8th tied to 8th note next bar to Eb rinforzando quarter note. Violins top staff play Line 2 A rinforzando quarter note to Ab rinforzando 8th tied to 8th next bar to A natural rinforzando quarter note. Bottom staff violins play this an octave lower register (Line 1).

Etc.

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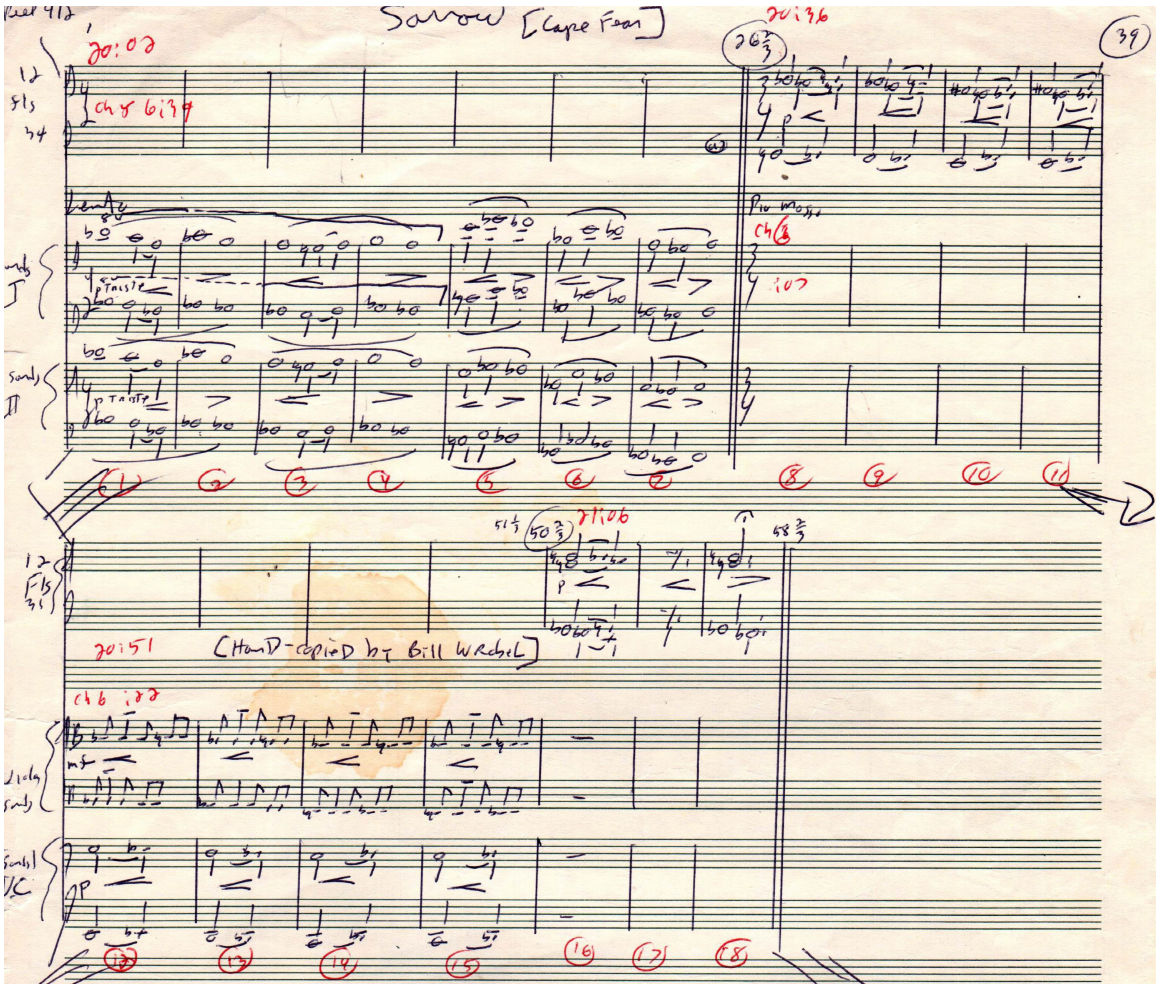
"Sorrow" Reel 4/part 2. *Lento* in 4/2 time, 18 bars, :59. Instrumentation: 4 flutes, muted violins, violas, and celli. Dvd location: 20:02 or Chapter 5 starting at 6:39. CD location: track # 1 at 7:01. Scene: Grief over the protective family dog killed by the poison unseen Cady tossed to the dog.

Sords violins I & II top staves play *p triste* < Line 3 (violins I) and Line 2 (violins II) Bb whole note to A legato to F half notes up to (Bar 2) Ab to G whole notes decrescendo (all five notes under the legato phrase curve arc line). Bottom staves of the violins play Lines 2 & 3 Gb whole note to F down to Db half notes up to (Bar 2) Fb to Eb whole notes decrescendo.

In Bar 3, violins top staves continue on Lines 2 & 3 F whole note to E to F half notes crescendo to (Bar 4) G to F whole notes decrescendo (all five notes under the legato slur). Bottom staves of the violins play Lines 2 & 3 Db whole note to C to Db half notes to (Bar 4) Eb to Db whole notes. In Bar 5, top staves of the violins continue on Lines 2 & 3 C up to Eb half notes to Db whole note crescendo-decrescendo, and then (in Bar 6) Gb up to C half notes to Bb whole note < > down to (Bar 7) Lines 1 & 2 F to Eb half notes to F whole note < >. In Bar 5, bottom staves of the violins play Lines 1 & 2 A up to

Lines 2 & 3 C half notes down to Bb whole note down to (Bar 6) Eb up to Ab half notes to Gb whole note down to (Bar 7) Db to Cb half notes to Db whole note. Double bar lines traverse the cue at the end of Bar 7, signifying a change in the music.



In Bar 8 (20:36 or Chapter 6 at :07; 7:35 cd) in ¾ time, flutes are soli thru Bar 11. Flutes I-II (sharing the same staff) play *p* < Line 1 Ab/Bb half notes legato to G/B quarter notes to (Bar 9) Gb/Ab half notes to F/A quarter notes to (Bar 10) E/F# half notes to Eb/G quarter notes to (Bar 11) E/F# half notes to Eb/G quarter notes once again. Herrmann marks the end of Bar 11 at the :39 point. Back in Bar 8 (*piu mosso*) , flutes III-IV play *a2* Line 1 E half note legato to Eb quarter note to (Bar 9) D half note to Db quarter note to (Bar 10) C half note to Db quarter note (repeated next bar).

In Bar 12 (20:51 or Chapter 6 at :22), violas top staff play *mf* < small octave Bb 8th to Bb tenuto quarter note to Bb 8th to B-B 8ths (these last two 8ths are crossbeam connected) to (Bar 13) Ab 8th to Ab tenuto quarter note to Ab 8th to A-A 8ths to (Bar 14) Gb 8th to Gb tenuto quarter note crescendo to Gb 8th to G-G 8ths to (Bar 15) a repeat of Bar 14. Back in Bar 12, *sords* violas (bottom staff) play small octave Ab 8th to Ab tenuto quarter note to A 8th to G-G 8ths to (Bar 13) Gb 8th to Gb quarter note to Gb 8th to F-F 8ths to (Bar 14) E 8th to E quarter note to E 8th to Eb-Eb 8th (this bar is repeated in the next bar). Back in Bar 12, *sords* VC (top staff) play *p* < small octave E half note legato to

Eb quarter note to (Bar 13) D half note to Db quarter note to (Bar 14) C half note to Db quarter note (repeated next bar). Bottom staff celli play these notes an octave lower register (Great octave register).

In Bar 16 (21:06), flutes I-II return to play *p* < Line 1 G/B half notes to Ab/Bb quarter notes (repeated next bar) to (end Bar 18) G/B dotted half notes decrescendo and held fermata. Flutes III-IV play Db/Eb half notes to C/E quarter notes (repeated next bar) to (Bar 18) Db/Eb dotted half notes held fermata. The end chord is the Eb Dom 7th # 5 (3rd inversion).

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"The Dream" Reel 4/part 2A. *Lento* in C time, 15 bars. Dvd location: 21:53 or Chapter 6 starting at 1:24. CD location: Start of track # 2. Scene: Mrs. Bowden has a disturbing dream processing the day's events regarding the threat of Cady in their lives.

Flutes play a series of rapid arch (ascending to descending) 16th note figures, starting in Bar 1 with the F maj 7th tonality (F-A-C-E). We find flute I playing *pp* ascending 16ths Line 1 A-Line 2 C-E-F (connected as a figure by two crossbeams) up to A-Line 3 C-E-F 16ths (connected by two crossbeams) up to descending A-F-E-C (connected by two crossbeams) down to A-F-E-C 16ths. All notes are played under the legato slur/arc phrase curve line. Flute II plays ascending 16ths F-A-Line 2 C-E (connected by two crossbeams) to F-A-Line 3 C-E 16ths up to descending 16ths F-E-C-Line 2 A down to F-E-C-Line 1 A. Flute III plays ascending 16ths Line 1 E-F-A-Line 2 C up to E-F-A-Line 3 C up to descending E-C-Line 2 A-F down to E-C-Line 1 A-F. Flute IV plays ascending 16ths Line 1 C-E-F-A up to Line 2 C-E-F-A up to descending 16ths Line 3 C-Line 2 A-F-E down to C-Line 2 A-F-E.

Sords horns I-II play *p* < Line 1 E/F [written Line 1 B/Line 2 C] whole notes. Horns (also muted) III-IV play small octave A/middle C [written Line 1 E/G] whole notes. *Sords* horns V-VI play small octave E/F whole notes. Horns VII-VIII (*senza sords*) play Great octave A [written small octave E] whole note. Horns return in Bars 4-5.

In Bar 2, flutes now play ascending to descending 16th note figures on the Gb maj 7th string. We find flute I playing ascending 16ths Line 1 Bb-Line 2 Db-F-Gb to Bb-Line 3 Db-F-Gb up to descending Bb-Gb-F-Db down to Line 2 Bb-Gb-F-Db. Flute II plays ascending 16ths Gb-Bb-Line 2 Db-F to Gb-Bb-Line 3 Db-F up to descending 16ths Gb-F-Db-Line 2 Bb down to Gb-F-Db-Line 1 Bb. Flute III plays ascending 16ths F-Gb-Bb-Line 2 Db up to F-Gb-Bb-Line 3 Db up to descending 16ths F-Db-Line 2 Bb-Gb to F-Db-Line 1 Bb-Gb. Flute IV plays ascending 16ths Db-F-Gb-Bb up to Line 2 Db-F-Gb-Bb up to descending Line 3 Db-Line 2 Bb-Gb-F to Db-Line 1 Bb-Gb-F.

Sords violins I (top staff) play forte fingered trem between Line 1 F-Gb half notes decrescendo to another F-Gb half notes trem to (Bar 3) E to F fingered trem figure played twice and crescendo. Sords violins I (bottom staff) are trill (*tr*^^^^^^^^) forte decrescendo on Line 1 F whole note (to Gb) to (Bar 3) fingered trem figures between middle C-E half notes played twice. *Sords* violins II (top staff) are fingered trem between small octave Bb-Line 1 Db half notes played twice *f* > to (Bar 3) Line 1 E whole note trill (to F) crescendo hairpin. Violins II (bottom staff) are fingered trem between Line 1 Db-F half notes played twice to (Bar 3) small octave A-middle C half notes played twice. Violas (top staff) are trill on small octave F whole note (to Gb) to (Bar 3) E-F half notes fingered

trem figure played twice. Violas (bottom staff) are fingered trem between Db-F half notes played twice to (Bar 3) E whole note trill. *Sords* VC (top staff) are fingered trem *f* > between Great octave Bb-small octave Db half notes played twice to (Bar 3) small octave C whole note bowed trem crescendo. Bottom staff viole are bowed trem on Great octave Bb whole note to (Bar 3) A to small octave C half notes fingered trem played twice. *Sords* CB play *f* > Great octave Bb dotted half note (followed by a quarter rest) in Bar 2.

Flutes repeat Bars1-2 in Bars 3-4.

In Bar 4, horns I-II return to play *f* > Line 1 F/Gb [written Line 2 C/Db] whole notes to (Bar 5) E/G [written B/D] whole notes *p* <. Horns III-IV play small octave Bb/Line 1 Db [written Line 1 F/Ab] whole notes to (Bar 5) B/C# [written Line 1 F#/G#] whole notes. Horns V-VI play small octave F/Gb whole notes to (Bar 5) E/G whole

notes. Horns VII-VIII play *a2* Great octave Bb [written small octave F] to (Bar 5) small octave C# [written small octave G#] whole note crescendo.

In Bar 5, flute I now plays ascending 16ths Line 1 B-Line 2 C#-E-G to B-Line 3 C#-E-G up to descending 16ths B-G-E-C# down to B-G-E-C#. Flute II plays G-B-Line 2 C#-E 16ths to G-B-Line 3 C#-E up to descending G-E-C#-Line 2 B to G-E-C#-Line 1 B. Flute III plays ascending 16ths E-G-B-Line 2 C# to E-G-B-Line 3 C# up to descending E-C#-Line 2 B-G to E-C#-Line 1 B-G. Flute IV plays ascending 16ths middle C#-E-G-B up to Line 2 C#-E-G-B up to descending Line 3 C#-Line 2 B-G-E to C#-Line 1 B-G-E. The tonality is the C# half-dim 7th (C#/E/G/B) but horizontally seen/heard, not vertically as simultaneously stacked and played notes.

In Bar 6, flute I plays ascending 16ths B-Line 2 D-F-A to B-Line 3 D-F-A up to descending 16ths B-A-F-D to B-A-F-D. Flute II plays A-B-Line 2 D-F 16ths to A-B-Line 3 D-F up to descending 16ths A-F-D-Line 2 B to A-F-D-Line 1 B 16ths. Flute III plays ascending 16ths F-A-B-Line 2 D to F-A-B-Line 3 D 16ths up to descending 16ths F-D-Line 2 B-A to F-D-Line 1 B-A 16ths. Flute IV plays ascending 16ths D-F-A-B to Line 2 D-F-A-B up to descending 16ths Line 3 D-Line 2 B-A-F to D-Line 1 B-A-F. The tonality is the B half-dim 7th (B/D/F/A).

Flutes repeat Bars 5-6 in Bars 7-8.

In Bar 6, violins I (top staff) are fingered trem between Line 1 F-A half notes played twice *f* > to (Bar 7) E-G half notes trem played twice. Bottom staff violins I are fingered trem between Line 1 D-F half notes played twice to (Bar 7) C#-E to C#-E half notes trem. Violins II (top staff) are fingered trem between small octave B-Line 1 D half notes twice to (Bar 7) B-C# to B-C# crescendo. Bottom staff violins II are fingered trem small octave A-B to A-B half notes to (Bar 7) G-B half notes played twice. Violas top staff are fingered trem on the same notes as violins I but an octave lower register. VC top staff are fingered trem between Great octave F-A half notes played twice *f* > to (Bar 7) G up to small octave C# half notes fingered trem played twice. Bottom staff VC are bowed trem on Great octave F whole note to (Bar 7) G whole note bowed trem.

In Bar 8, horns I-II return to play *f* > Line 1 F/A [written Line 2 C/E] whole notes, while horns III-IV play small octave B/Line 1 D whole notes, and horns V-VI play small octave D/F whole notes. Horns VII-VIII (bass clef) play small octave F [written Great octave C] whole note.

In Bar 9, flute I plays ascending legato 16ths Bb-Line 2 C-Eb-Gb to Bb-Line 3 C-Eb-Bb up to descending 16ths Bb-Gb-Eb-C to Bb-Gb-Eb-C. Flute II plays Gb-Bb-Line 2 C-Eb 16ths, and so forth. Flute II plays Eb-Gb-Bb-Line 2 C 16ths (and so forth). Flute IV plays middle C-Eb-Gb-Bb 16ths, and so on in the same pattern given previously. The tonality is of course (as given by flute IV) the C half-dim 7th (C/Eb/Gb/Bb).

In Bar 10, flute I plays ascending 16ths Ab-Line 2 C-D-F to Ab-Line 3 C-D-F up to descending 16ths Ab-F-D-C to Line 2 Ab-F-D-C 16ths. Flute II plays ascending 16ths F-Ab-Line 2 C-D, and so forth. Flute III plays D-F-Ab-Line 2 C 16ths, etc. Flute IV plays C-D-F-Ab 16ths, and so forth. The tonality (as given in root position by flute III) is the D half-dim 7th (D/F/Ab/C).

Flutes repeat Bars 9-10 in Bars 11-12.

In Bar 9, top staff violins I are bowed trem crescendo on ascending quarter notes Line 1 C to Eb to Gb to Bb to (Bar 10) Ab-F-D-C quarter notes decrescendo. Bottom staff violins I are fingered trem between half notes middle C-Eb up to Gb-Bb crescendo

to (Bar 10) F-Ab down to C-D half notes trem. Top staff violins II are bowed trem on quarter notes small octave Bb-middle C-Eb-Gb to (Bar 10) F-D-C-small octave Ab. Bottom staff violins II are fingered trem between small octave Bb-middle C half notes to Eb-Gb half notes to (Bar 10) D-F down to small octave Ab-middle C half notes. Violas top staff are bowed trem on ascending quarter notes small octave Gb-Bb-middle C-Eb crescendo to (Bar 10) C-small octave Ab-F-D. Bottom staff violas are bowed trem on ascending quarter notes small octave Eb-Gb-Bb-C to (Bar 10) descending quarter notes Ab-F-D-C. VC top staff are bowed trem on ascending quarter notes Great octave Bb-small octave Eb-Gb-Bb to (Bar 10) descending F-D-C-Great octave Ab quarter notes. Bottom staff celli are bowed trem on ascending quarter notes Great octave Eb-Bb-small octave Eb-Gb to (Bar 10) D-C-Great octave Ab down to C. In Bar 10, CB play small octave C dotted half note *f* > (followed by a quarter rest).

All strings repeat Bars 9-10 in Bars 11-12.

In Bar 10, horns I-II play decrescendo Line 1 F/Ab [written Line 2 C/Eb] whole notes, while horns III-IV play small octave Bb/middle C, horns V-VI on small octave F/Ab, and horns VII-VIII (back to the treble clef) small octave C/D whole notes. Repeat this bar in Bar 12.

In Bar 13, flute I plays ascending 16ths Bb-Line 2 C#-E-G to Bb-Line 3 C#-E-G up to descending 16ths Bb-G-E-C# to Bb-G-E-C#. Flute II plays G-Bb-Line 2 C#-E 16ths, and so forth in the pattern given. Flute III plays E-G-Bb-Line 2 C# 16ths, and so forth. Flute IV plays C#-E-G-Bb 16ths, and so forth. The tonality is that of the C# dim 7th (C#/E/G/Bb). In Bar 14, flute I plays ascending 16ths B-Line 2 D-F-Ab to B-Line 3 D-F-Ab up to descending 16ths F-D-Line 2 B-A to F-D-B-Ab. Flute II plays Ab-B-Line 2 D-F 16ths, and so forth. Flute III plays F-Ab-B-Line 2 D 16ths, etc. Flute IV plays D-F-Ab-B 16ths, etc. The tonality is the B dim 7th (B/D/F/Ab). Flutes are silent in end Bar 15.

In Bar 13, violins I (top staff) are bowed trem crescendo on descending quarter notes Line 1 G-E-C#-small octave Bb to (Bar 14) Line 1 F-D-C-small octave Ab decrescendo. Bottom staff violins I are bowed trem on E-C#-small octave Bb-G quarter notes up to (Bar 14) Line 1 D-C-small octave Ab-C quarter notes. Top staff violins I are fingered trem between half notes small octave Bb-C# to C#-E to (Bar 14) D-F to C-D half notes. Bottom staff violins II are fingered trem on small octave G-Bb to Bb-middle C# to (Bar 14) C-D to Ab-C. Violas top staff are fingered trem on small octave E-G half notes to G-Bb crescendo to (Bar 14) Ab-middle C down to F-Ab half notes. Bottom staff viole are fingered trem on small octave C#-E to E-G to (Bar 14) F-Ab to D-F. All VC are bowed trem on Great octave G whole note crescendo to (Bar 14) F whole note decrescendo.

In end Bar 15, VC/CB are soli playing *p* > Great octave E whole note held fermata.

End of cue. [Wednesday, March 12, 2008. Governor Spitzer of New York resigned today (effective Monday) due to the sex sting. Bad day for Geraldine Ferrarro regarding her rather racist comments on Obama, and bad for Hillary Clinton for her laggard response. Keith Olbermann gave them a blistering Special Commentary on today's show. I took today off on annual. Back to work tomorrow. May rain Saturday.]

"The Stairs" Reel 4/part 3. *Lento* in 3/2 time, 18 bars, 1:25. Dvd location: 22:45 or Chapter 6 at 2:16. CD location: Track # 2 at 1:05. Instrumentation: 2 flutes, alto flute in G, bass flute, 8 horns, muted strings. Scene: Peggy Bowden (Polly Bergen) awakens and finds her husband not in bed at her right side. She looks around the second floor and

starts down the stairs. Note: This cue was adapted by Bernstein in the remake of the movie.

Flutes play *p* < an ostinato pattern that we heard before ("Sorrow" cue in Bars 12 thru 15), that we'll hear again, and in variation. Flute I plays Line 1 Bb quarter note to Bb tenuto half note to Bb quarter note to B-B quarter notes to (Bar 2) Ab quarter note to Ab tenuto half note to Ab quarter note to A-A quarter notes to (Bar 3) Gb quarter note to Gb tenuto half note to Gb quarter note to G-G quarter notes to (Bar 4) E quarter note to E tenuto half note to E quarter note to F half note. Back in Bar 1, flute II plays the same pattern on Line 1 Ab quarter note to Ab tenuto half note to Ab quarter note to A-A quarter notes to (Bar 2) Gb quarter note to Gb tenuto half note to Gb quarter note to F-F quarter notes to (Bar 3) unusual Fb quarter note to Fb tenuto half note to Fb quarter note to Eb-Eb quarter notes to (Bar 4) C quarter note to C half note to C quarter note to Db half note.

Sords violins I play *pp* < Line 3 E whole note on the up-bow to Eb half note legato to (Bar 2) D whole note decrescendo hairpin to Db half note. Violins I bottom staff play the same notes but an octave lower register (Line 2 register). In Bar 3, top staff violins play on the up-bow Line 3 C whole note down to B half note to (Bar 4) Bb whole note to A half note. Bottom staff violins play Line 2 C whole note to Db half note to (Bar 4) D whole note to Eb half note.

In Bar 5 (23:00 or Chapter 6 at 2:32), *sords* violas now play the rhythmic pattern first played by the flutes. In fact, Bars 5-6 repeat Bars 1-2 of the flutes (but sounded an octave lower register). In Bar 7, violas top staff play small octave Gb quarter note to Gb tenuto half note to Gb quarter note to G tenuto half note to (Bar 8) E quarter note to E tenuto half note to E quarter note to F tenuto half note to (Bar 9) E half note legato and crescendo to F whole note decrescendo and held fermata. Bottom staff viole in Bar 7 play small octave Fb quarter note to Fb half note to Fb quarter note to Eb half note to (Bar 8) C quarter note to C half note to C quarter note to Db half note to (Bar 9) C half note to Db whole note held fermata.

Back in Bar 5, the alto flute in G starts to play a four-bar phrase. This is a transposing instrument in G which means that the written C of the alto flute *sounds* as the G below. It sounds *pp* < Line 1 E [written A above] whole note to Eb half note to (Bar 6) D whole note [written G] to Db half note decrescendo. Then the alto flutes plays middle C [written F] whole note to B [written E] half note to (Bar 8) Bb [written Eb] whole note to A [written D] half note. The bass flutes plays the same notes as the alto flute in Bars 5-6 to (Bar 7) middle C whole note to Db half note to (Bar 8) D whole note to Eb half note. The flutes are silent in Bar 9.

In Bar 10 (23:20 or Chapter 6 at 2:52; 1:40 cd), *molto adagio* (still in 3/2 time), violins I (top staff) are bowed trem *pp (sotto voce) ponticello* on Line 1 E double-dotted whole note. Now: Once again, as I explained in other rundowns (*Mysterious Island*, for one), Herrmann had an odd habit of notating with double dotted notes on notes that technically should have only one dot. In this case in 3/2 time, a dotted whole note would precisely symbolize three half notes (a dot represents half of the note given). Why Herrmann chose to used a double-dotted whole note (in effect whole/half/quarter duration) is beyond me. Perhaps there is an old style precedent that I am not aware of

Anyway, as given, we find the E double-dotted whole note to (Bar 11) E whole note bowed trem decrescendo hairpin down to small octave A quarter note on the up-bow

ppp (followed by a quarter rest). Repeat these two bars in Bars 12-13. In bar 14, these top staff violins I now play Line 1 F double-dotted whole note *pp* bowed trem to (Bar 15) same F whole note bowed trem down to small octave Bb quarter note on the up-bow (followed by a quarter rest). Repeat these two bars in Bars 16-17. In end Bar 18, these violins are bowed trem on Line 1 E double-dotted whole note held fermata.

Back in Bar 10, bottom staff violins are bowed trem on middle (Line 1) C double-dotted whole note to (Bar 11) C whole note trem down to small octave A quarter note (followed by a quarter rest), and then repeated next two bars. In Bar 14, they now are bowed trem on Db double-dotted whole note to (Bar 15) Db whole note bowed trem down to A quarter note (followed by a quarter rest), and then repeated next two bars. In end Bar 18, they are bowed trem on C double-dotted whole note held fermata.

Back in Bar 10, after a half rest, *sords* violins II (combining both staves for brevity here) are bowed trem *pp* on small octave A/Line 1 E whole notes to (Bar 11) A/E whole notes bowed trem decrescendo down to small octave G# quarter note on the up-bow (followed by a quarter rest), then repeated next two bars. In Bar 14, after a half rest, violins II are bowed trem on small octave Bb/Line 1 F whole notes to (Bar 15) Bb/F whole notes trem to A/Bb quarter notes followed by a quarter rest (repeated next two bars). In end Bar 18, they end the cue on A/E double-dotted whole notes trem held fermata.

Back in Bar 10, violas also contribute to the pyramid construction. After two half rests, they are bowed trem ponticello on small octave F/G# half notes to (Bar 11) F/G# whole notes trem to E/F quarter notes followed by a quarter rest (repeated next two bars). In Bar 14, after two half rests, the violas then are bowed trem on F#/A half notes to (Bar 15) F#/A whole notes trem to F/Gb quarter notes followed by a quarter rest (these two bars repeated in Bars 16-17). In end Bar 18, the violas are trem on F/G# double-dotted whole notes held fermata.

Back in Bar 11, *sords ponticello* VC are bowed trem *pp* > on Great octave Gb/small octave C whole notes (followed by a half rest). Repeat in Bar 13. In bar 15, VC are bowed trem on Great octave G/small octave Db whole notes *pp* > (followed by a half rest). Repeat in Bar 17. In end Bar 18, VC are bowed trem on Great octave Gb/small octave E double-dotted whole notes held fermata.

Back in Bar 11, after a half rest, muted CB are bowed trem *pp* > on Great octave Eb/small octave C half notes (followed by a half rest). Repeat in Bar 13. In Bar 15, after a half rest, CB are bowed trem on Great octave G/small octave Db half notes (followed by a half rest). Repeat in Bar 17. After a half rest in end Bar 18, CB are bowed trem *pp* on Great octave Gb/small octave C whole notes held fermata.

In Bar 12, *sords* horns I-II sound *pp* Line 1 C/E [written Line 1 G/B] double-dotted whole notes tied to whole notes next bar (followed by a half rest). After a half rest, horns III-IV play small octave A/Line 1 E [written Line 1 E/B] whole notes tied to whole notes next bar)followed by a half rest). After two half rests in Bar 12, horns V-VI play small octave F/G# [written middle C/D#] half notes tied to whole notes next bar (followed by a half rest). In Bar 13, horns VII-VIII play small octave C/G# whole notes (followed by a half rest). Combined we appear to have the F maj 7#9 tonality (F/A/C/E/G#). The strings in Bars 10-11 combined have these notes as well, but the half note of Gb by lower CB briefly gives an ambiguity there.

In Bar 16, horns I-II play *pp* Line 1 Db/F [written Line 1 Ab/Line 2 C] double-dotted whole notes tied to whole notes next bar decrescendo (followed by a half rest). After a half rest, horns III-IV play small octave Bb/Line 1 F [written Line 1 F/Line 2 C] whole notes tied to whole notes next bar. After two half rests, horns V-VI play small octave F#/A [written middle C#/E] half notes tied to whole notes next bar. In Bar 17, horns VII-VIII play small octave C#/A whole notes (followed by a half rest). There is an ambiguity again in the combined notes, especially with the F# note. Otherwise we would have the Bb minMaj 7th (Bb/Db/F/A).

The cue ends in ambiguity as well because of the simultaneously played Gb/G# notes.

End of cue.

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Fear" Reel 4A & B (versions A, B). Note: I do not have any more information on this apparently unused cue, but I have it included in my original rundown of cue titles when I researched the score back in the mid-Eighties. I believe the music was included in the Soundstage cd in track # 2 starting at 2:33.

"Siever's Car" Reel 5/part 2. *Moderato* in Cut time, 8 bars, :07. Dvd location: 31:39 or start of Chapter 8. CD location: track # 2 at 3:03. Instrumentation: strings only. Scene: Chief Mark Dutton (Martin Balsam) suggests to Sam that he hire private dick, Charlie Sievers (Telly Savalas). The music starts with the cut of Siever's car following Cady in a car with his pick-up girl at the bar. Incidentally, in this cue, you might hear a precursor of John Williams' famous two-note *Jaws* pulse variation.

In Bar 1, violins I are trill (*tr*^^^^^^) *mf* on small octave Bb whole note (to Cb) tied whole note next bar and tied to (and crescendo) to whole notes next bar and also Bar 4 (there *ff*) and still tied thru Bar 7. In end Bar 8, violins are trill on Bb whole note held fermata. In Bar 3, violins II enter in with the same Bb whole note trill tied to whole notes (fortissimo in Bar 5) thru Bar 7. Also in end Bar 8, violins II (as violins I) are trill on Bb whole note held fermata.

Back in Bar 1, violas pluck *mf* pizzicato small octave G to Ab and then G to Ab quarter notes again (reminds me somewhat of the Jaws two-note relentlessness), repeated thru Bar 7 (silent in end Bar 8). In Bar 2, VC are *pizz* on Great octave G-Ab-G-Ab quarter notes (repeated thru Bar 6 only). In Bar 3, CB are pizzicato on Great octave G-Ab-G-Ab quarter notes thru Bar 5.

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"The Bedroom" Reel 5/Part 6 & 7. *Largo* in 4/2 time, 17 bars, 1:17. Dvd location: 33:31 or Chapter 8 starting at 1:50. CD location: track # 2 at 3:17. Instrumentation: celli and 8 basses (all instruments *sords*). Scene: The girl from the bar is in her hotel room with Cady. She will soon find out that Cady is not Eliot Spitzer!

In Bar 1, basses (CB or contra-basses) 1-2 (sharing the same staff in the treble clef) play < *ff* > Line 2 Cb/Eb whole notes in the up-bow *vibrato* and legato to C/E whole notes on the down-bow (repeated in Bar 2) to (Bar 3) Bb/Line 2 Db whole notes to

B/D whole notes (repeated next bar) to (Bar 5, now in the "k" tenor clef) G/B whole notes to Gb/Bb whole notes (Gb/Bb held fermata).

Back in Bar 2, CB 3-4 (sharing the same staff in the "k" tenor clef) play < *ff* > F/Ab whole notes on the up-bow to Db/A whole notes on the down—bow (repeated next bar) to (Bar 3) D/Gb whole notes to Eb/G whole notes (repeated next bar) to (Bar 5) C#/E whole notes to small octave B/Line 1 Eb whole notes.

Back in Bar 1, basses 5-6 in the standard bass clef play *vibrato* small octave B/Line 1 D whole notes legato down to Gb/Db whole notes (repeated next bar) to (Bar 3) G/B whole notes to Ab/middle C whole notes (repeated next bar) to (Bar 5) F#/A# whole notes to E/G whole notes held fermata. Double bar lines cross thru the cue at this point at the end of Bar 5.

Except for the Cb to Eb highest notes, all intervals in Bar 1 are diminished (B to D, D to F, F to Ab, and Ab to Cb). The bitonality suggests perhaps the B dim 7^{th} (B/D/F/Ab) or B dim (B/D/F) combined in overlap with the F half-dim 7^{th} (F/Ab/Cb/Eb). The next whole note chord is more cleanly demarcated: Gb/Bb/Db (Gb maj) and A/C/E (A maj). In Bar 3, the demarcation is also clear. The first whole note chord (lowest to highest notes) is both the G maj (G/B/D) with the superimposed notes above of Gb/Bb/Db (Gb maj). In Bar 5, we have the first whole note chord of F#/A#/C#/E/G/B (F# maj/E min) and then E/G/B/Eb/Gb/Bb (E min/Eb min).

In Bar 6 (3:50 cd track # 2, celli now enter in to play *p* < *ff* Great octave Bb (top staff VC) double-dotted whole note on the up-bow (should be dotted whole note) to B half note, while bottom staff celli play Great octave Ab double-dotted whole note to G half note. In Bar 7, VC (I'll combine the notes for brevity here) play Gb/Ab double-dotted whole notes crescendo to F/A half notes to (Bar 8) E/F# double-dotted whole notes to Eb/G half notes to (Bar 9) C/E double-dotted whole notes to Db/F half notes to (Bar 10) C/E whole notes *sff* and tied to same whole notes. Then VC are *senza sords* starting in Bar 12.

After a half rest in Bar 6, all basses (now all in the bass clef) play *p* < *f* small octave E half note to Eb half note (followed by a half rest). In Bar 7, CB play (after an initial half rest) D half note legato to Db half note (followed by a half rest) to (Bar 8), after a half rest, C to Cb half notes (followed by a half rest) to (Bar 9), after a half rest, Great octave Bb to A half notes (followed by a half rest). Basses here change to *senza sords*. After a half rest in Bar 10, CB then play Great octave F# to G half notes crescendo to Ab half note.

Bar 11 (4:14 cd) is now given the tempo marking of *molto marcato e pesante* and also the indicator *poco a poco accell*. Combing the six contra-basses we find them sounding *sff* > small octave Cb/Eb/G (Cb aug) whole notes on the down-bow to Great octave Bb/small octave Db/F (Bb min) whole notes *sff* on the down-bow. In bar 12, VC return (without mutes) to play *sff* > Great octave Eb/G whole notes on the down-bow to Db/F whole notes *sff* > on the down-bow. Here all six basses play *sff* > small octave Cb to Great octave Bb whole notes on the down-bow. In Bar 13, basses play C/E/G (C maj) whole notes on the down-bow to Bb/Db/F whole notes on the down-bow. In Bar 14, VC return to play Great octave Eb/G whole notes to Db/F whole notes on the down-bow. CB play C to Great octave Bb whole notes on the down-bow. In Bar 15, CB play Cb/Eb/G

whole notes to Bb/Db/F whole notes. In Bar 16, VC return to play Eb/G whole notes to Db/F whole notes, while CB play Cb to Great octave Bb whole notes.

In end Bar 17, VC play *sff (sost)* Great octave C whole note on the down-bow and tied to whole note held fermata. All basses play Great octave G whole note on the down-bow tied to whole note held fermata. Somewhat predictably under the scene circumstances (Cady menacingly over the pick-up in bed), the cue ends on the C/Gb tritone (dim 5th) or, if you prefer, the A4 tritone of Gb/C interval.

End of cue.

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"The Window" Reel 5/part 8. Note: I did not work on this unused cue. I believe this cue is heard on track # 2 of the cd, starting at 4:38. Duration is about 1:04 or 1:05.

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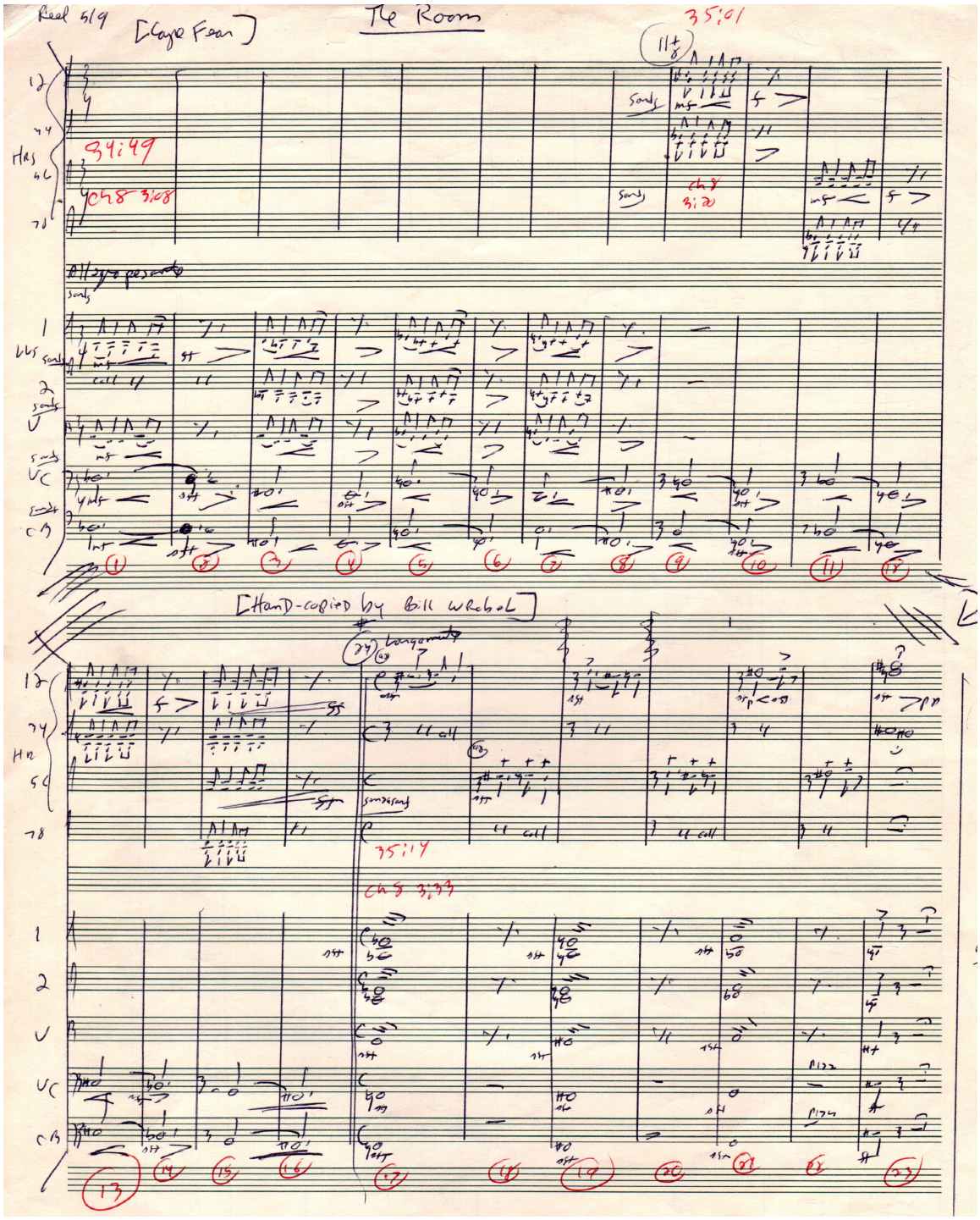
"The Room" Reel 5/part 9. *Allegro pesante* in ¾ time, 23 bars, :36.Dvd location: 34:49 or Chapter 8 at 3:08. CD location: track # 2 starting at 5:45. Instrumentation: 8 horns, sords strings. Scene: the detectives come in from the street after a tip from Siever, and goes up to the woman's room.

The now familiar ostinato pattern (but in variation here) dominates this cue thru Bar 16. All violins in Bar 1 sounds *mf* < small octave B 8th legato mini slur down to G quarter note to G 8th up to B legato down to G legato 8ths (these last two 8ths are crossbeam connected) to (Bar 2) a repeat of Bar 1 *ff* >. Violas in Bar 1 play small octave G 8th legato down to E quarter note to E 8th up to G legato down to E 8ths (repeated next bar). VC/CB play *mf* < small octave Db dotted half note legato to (Bar 2) C dotted half note *sff* >.

In Bar 3, violins I play Line 1 D 8th legato to small octave Bb quarter note to Bb 8th to D back to Bb legato 8ths (crossbeam connected) crescendo hairpin to (Bar 4) a repeat of Bar 3 but now decrescendo hairpin. Violins II play small octave Bb 8th down to G quarter note to G 8th to Bb-G legato 8ths (repeated next bar). Violas play small octave G 8th down to E quarter note to E 8th to G-E 8ths (repeated next bar). VC/CB play Great octave F# dotted half note crescendo to (Bar 4) E dotted half note *sff* >.

In Bar 5, violins I play Line 1 Eb 8th down to Cb quarter note to Cb 8th up to Eb down to Cb 8ths (repeated next bar). Violins II play Cb 8th down to small octave Ab quarter note to Ab 8th up to C-Ab legato 8ths (repeated next bar). Violas play small octave Ab 8th down to F quarter note to F 8th up to Ab down to F legato 8ths (repeated next bar). VC/CB play Great octave B dotted half note crescendo and legato down to F dotted half note decrescendo.

In Bar 7, violins I play Line 1 E 8th down to C quarter note to C 8th to E-C 8ths (repeated next bar). Violins II play C 8th down to small octave A quarter note to A 8th to C-A 8ths (repeated next bar). Violas play A 8th down to E quarter note to E 8th to A-E legato 8ths (repeated next bar). VC play Great octave C dotted half note legato up to (Bar 8) F# dotted half note. CB play small octave C dotted half note down to (Bar 8) F# dotted half note.



In Bar 9 (35:01 or Chapter 8 at 3:20; 5:57 cd track # 2), the first four muted horns play the ostinato with steady (same) notes. *Sords* horns I-II (sharing the same staff) play *mf* < Line 1 Cb/Eb [written Line 1 Gb/Bb] 8ths to Cb/Eb quarter notes to Cb/Eb 8ths to two more Cb/Eb 8ths (but crossbeam connected) to (Bar 10) a repeat of the previous bar but *f* >. *Sords* horns III-IV play small octave F/Ab [written middle C/Eb] 8ths to quarter notes to 8ths to two more 8ths (repeated next bar). After a quarter rest in Bar 9, VC/CB

play Great octave B half note < legato down to (Bar 11) F dotted half note *sff* >. The chord of course is the F half-dim 7th (F/Ab/Cb/Eb).

In Bar 11, *sords* horns V-VI play *mf* < small octave Bb/Line 1 D [written Line 1 F/A] 8ths to quarter notes to 8ths to two more 8ths (repeated next bar forte decrescendo hairpin). Horns VII-VIII play small octave E/Ab [written small octave B/Line 1 Eb] 8ths to quarter notes to 8ths to two more 8ths connected as a two-note figure (repeated next bar). After a quarter rest, VC/CB play Great octave Bb half note legato slur down to (Bar 12) E dotted half note. This E/Ab/Bb/D ostinato pattern is not a standard stacked chord by thirds. E up to Ab in a dim 4 interval. However, we do find tritone intervals here of E up to Bb (dim 5 tritone), and Ab up to D (aug 4 tritone).

In Bar 13, horns I-II return to play small octave G/middle C# [written Line 1 D/G#] 8ths to quarter notes to 8ths to two more 8ths (repeated next bar forte decrescendo). Horns III-IV play small octave E/Bb [written B/Line 1 F] 8ths to quarter notes to 8ths to two more 8ths (repeated next bar). After a quarter rest, VC/CB play small octave C# half note down to (Bar 14) Bb dotted half note decrescendo.

In Bars 15-16, all eight horns now play. Horns I-II play small octave G/Line 1 D [written D/A] 8ths to quarter notes to 8ths to two more 8ths crescendo to (Bar 16) a repeat of the previous bar crescendo fortissimo. Horns III-IV play this pattern on small octave E/Bb [written B/F] notes, horns V-VI on Bb/Line 1 D [written F/A] and horns VII-VIII on small octave E/G [written B/Line 1 D] notes. After a quarter rest, VC/CB play Great octave G half note crescendo and legato down to (Bar 16) F# dotted half note. Double bar lines traverse the cue at the end of Bar 16, signifying a change in the upcoming section of music.

In Bar 17 in C time (35:14 or Chapter 8 at 3:33; 6:10 cd track # 2), the tempo marking is now *Largamente*. Horns I thru IV are still muted, but altri horns are *senza sords* playing stopped notes. First we hear violins I play *sff* bowed trem whole notes small octave Ab/Line 1 Eb (repeated next bar), while violins II are trem on Cb/Eb whole notes, and violas on small octave G. VC/CB are non-trem on Great octave F whole note *sff* (silent next bar). After a quarter rest, horns I thru IV play *sff* Line 1 F# [written Line 2 C#] rinforzando-marked (> accent over the note) dotted quarter note legato mini-slur to F 8th to E [written B] quarter note. After a quarter rest in Bar 18, horns V thru VIII sound in stopped (+) effect the same notes and pattern played by the horns in the previous bar.

In Bar 19, violins I are bowed trem *sff* on small octave A/Line 1 E whole notes (repeated next bar), while violins II are bowed trem on C/E whole notes, and violas on small octave F#. VC/CB play F# whole note in standard arco fashion. After a quarter rest in Bar 19, horns I thru IV play *sff* Line 1 G [written Line 2 D] rinforzando dotted quarter note legato to F# [written C#] 8th to F [written C] quarter note. Horns V thru VIII in Bar 20 play the same but in stopped fashion.

In Bar 21, violins I are bowed trem on small octave Bb/Line 1 F whole notes (repeated next bar), while violins II play Db/F whole notes, and violes play small octave G whole note bowed trem. VC/CB are non-trem on Great octave G whole note. After a quarter rest, horns I thru IV play *sfp* < *sff* Line 1 G# [written Line 2 D#] half note legato mini-slur to A [written E] rinforzando 8th (followed by an 8th rest). Stopped horns V thru VIII play the same in Bar 22.

In end Bar 23, Horns I-II play *sff* > *pp* Line 1 G/B [written Line 2 D/F#] whole notes held fermata, while horns III-IV play middle C#/D# [written G#/A#] whole notes.

Altri horns show a whole rest held fermata. Pizzicato violins I play small octave B rinforzando-marked quarter note followed by a quarter rest and then a half rest held fermata. Violins II pluck small octave G rinforzando quarter note followed by rests. Violas pluck small octave D# quarter note, and VC/CB pluck *ff* small octave C# quarter note followed by rests.

End of cue. [Sunday, March 16 at 6:30 pm]

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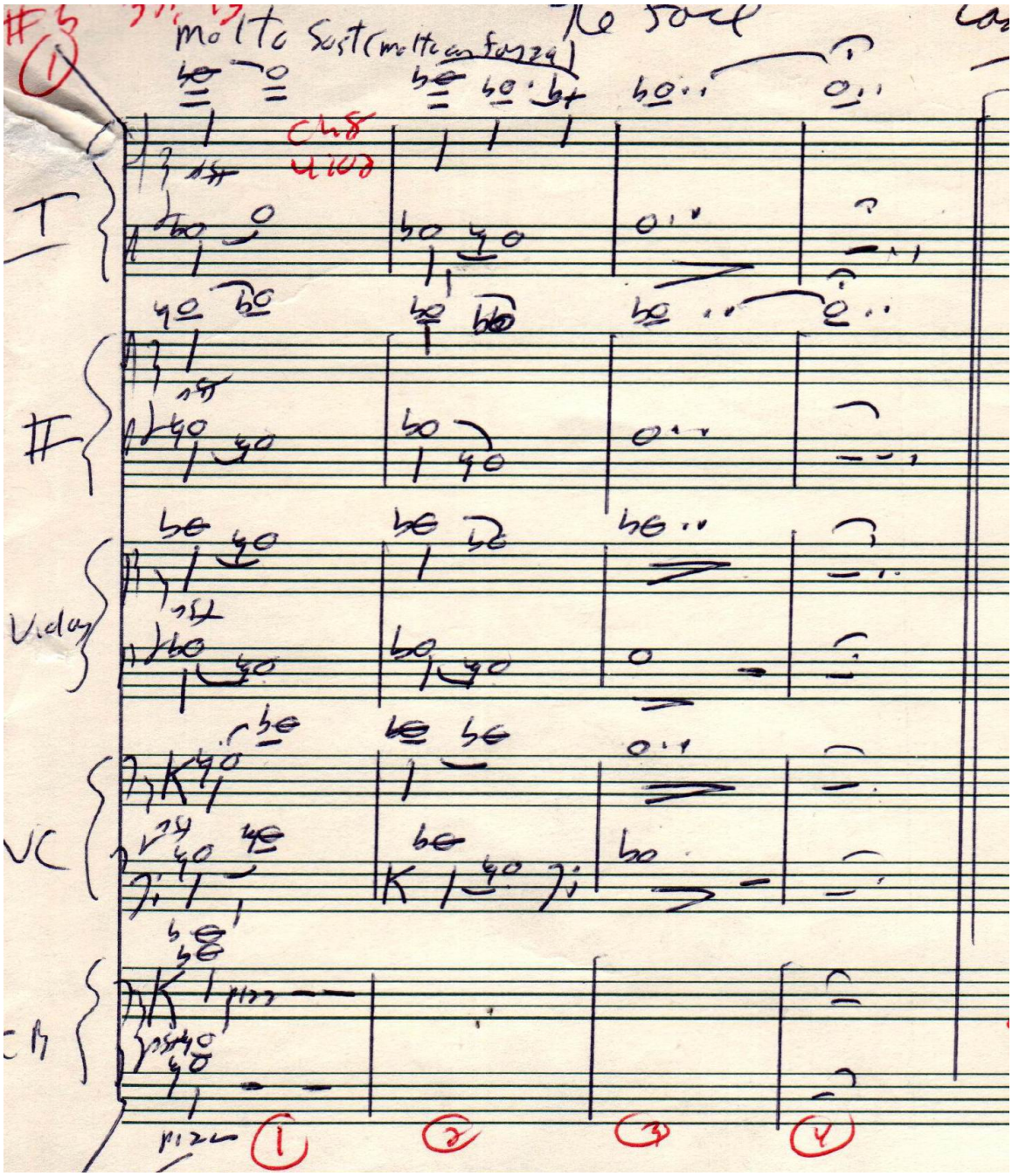

"The Face" Reel 5/part 10. *Molto sost (molto con forza)* in 3/2 time, 4 bars, :14. Instrumentation: strings soli. Dvd location: 35:43 or Chapter 8 at 4:02. CD location: track # 2 at 6:39. Scene: The bar lady turns her face, and it's not pretty!

Violins I (top staff) play *sff* Line 3 Eb half note legato mini-slur to D whole note to (Bar 2) Eb half note down to Line 2 Bb dotted half note to Ab quarter note to (Bar 3) Bb double-dotted whole note (should technically be a dotted whole note) tied to double-dotted whole note in end Bar 4 and held fermata. Violins I (bottom staff) play Line 2 Eb half note legato up to G whole note down to (Bar 2) Eb half note to D whole note to (Bar 3) F double-dotted whole note decrescendo to (Bar 4) double-dotted whole rest held fermata.

Top staff violins II play *sff* Line 2 B half note to Bb whole note to (Bar 2) same Bb half note down to Gb whole note up to (Bar 3) Bb double-dotted whole note tied to same note next bar held fermata. Bottom staff violins II play Line 2 G half note down to E whole note up to (Bar 2) Gb half note down to Line 1 B whole note up to (Bar 3) Line 2 F double-dotted whole note (silent next bar).

Top staff violas play Line 1 Bb half note down to G whole note up to (Bar 2) Bb half note down to Gb whole note to (Bar 3) Bb double-dotted whole note decrescendo (silent next bar). Bottom staff violas play Line 1 Gb half note down to D whole note up to (Bar 2) Gb half note down to D whole note up to (Bar 3) F whole note decrescendo (followed by a half rest).

Top staff VC (tenor clef) play Line 1 D half note up to Bb whole note to (Bar 2) Bb half note down to Gb whole note to (Bar 3) F double-dotted whole note decrescendo. Bottom staff celli play *sff* small octave B half note up to Line 1 E whole note to (Bar 2, tenor clef) Gb half note down to D whole note (change to bass clef again) to (Bar 3) small octave Bb whole note (followed by a half rest). CB top staff (tenor clef) pluck *pizz* Line 1 Gb/Bb half notes (followed by two half rests), then silent the rest of the cue. Bottom staff CB pluck small octave B/Line 1 D half notes (followed by two half rests). The initial half note chord is basically "composed" (so to speak!) of two augmented triads. We find the Eb/G/B and Gb/Bb/D. The whole note chord in Bar 1 is the E half-dim 7^{th} (E/G/Bb/D). The half note chord in Bar 2 is the Eb major (Eb/Gb/Bb). The whole note chord is ambiguous because we have both the B and the Bb notes. Gb/Bb/D is the augmented triad, however. The final chord shows only the Bb, B, and F notes. The B/F interval is a tritone. F up to B is the aug 4 tritone, while B up to F is the dim 5 interval tritone version.

End of cue. [7:24 pm]

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[The Talk] Note: There is in reality no cue titled "The Talk." However, there is indeed music placed in the film located on the dvd at 36:17 or Chapter 8 at 4:36. CD location is track # 5 starting at 9:00. This is when Siever goes in the room to talk to the beaten-up woman. There is no written cue specifically for this scene, yet the music is quite familiar. The reason it is familiar is because it is precisely derived from a cue in Reel 12 titled "The Phonograph." Either Herrmann himself decided to place the later cue into this part of the film, or a music editor did it independently. In either scenario, the cue is completely used, and it perfectly fits the scene! Interesting. The cue was originally

meant for that phonograph scene because the only reel/part placement is "Reel 12 pt 3." Note: This cue was adapted by Bernstein in the remake of the movie.

Since the music is actually heard here first, I decided to delineate the cue here as well. When "The Phonograph" cue eventually shows up, I will make note of it, and also the dvd timing placements.

The tempo marking is *Lento* in 4/2 time, 40 bars, 3:15. If it was an official cue, it would be designated as Reel 5/part 11. In Bar 1, *sords* violins I play *pp* < Line 3 Db/F (M3 interval) whole notes to C/E (M3) whole notes legato to (Bar 2) Cb/Eb whole notes to C/E whole notes decrescendo hairpin. All notes in both bars are under the legato phrase/curve arc line. Repeat Bars 1-2 in Bars 3-4, 5-6, and 7-8 for violins I. In Bar 3, *sords* violins II now join in the pattern on Line 2 Gb/Bb whole notes to F/A whole notes to (Bar 3) Fb/Ab whole notes to F/A whole notes. Repeat Bars 3-4 in Bars 5-6, 7-8, and 9-10. In Bar 5, violas in the treble clef join in, helping create the pyramid pattern, with Line 2 Db/F to C/E whole notes to (Bar 6) Cb/Eb to C/E whole notes crescendo-decrescendo hairpins. Repeat in Bars 7-8, 9-10, and 11-12. In Bar 7, VC in the "k" tenor clef join in to play *pp* < > Line 1 Gb/Bb to F/A whole notes to (Bar 8) Fb/Ab to F/A whole notes. Repeat in Bars 9-10 and in Bars 11-12. In Bar 9, CB (treble clef) play Line 2 Db/F to C/E whole notes to (Bar 10) Cb/Eb to C/E whole notes. Repeat next two bars.

In Bar 3, the combined whole notes are Gb maj 7^{th} (Gb/Bb/Db/F) to F maj 7^{th} (F/A/C/E). In Bar 4, the chords are Fb maj 7^{th} (Fb/Ab/Cb/Eb) back to F maj 7^{th}. Repeat thru Bar 12.

In Bar 13 (37:16 or Chapter 8 at 5:35; track # 5 cd starting at 9:58), *sords* horns I-II play *pp* < > Line 1 Gb/Bb [written Line 2 Db/F] whole notes to F/A [written C/E] whole notes legato to (Bar 14) Fb/Ab to F/A whole notes. Repeat next two bars only. In Bar 15, muted horns III-IV play Line 1 Db/F [written Ab/Line 2 C] whole notes to C/E [written G/B] whole notes to (Bar 16) Cb/Eb to C/E whole notes. Repeat next two bars only. In Bar 17, *sords* horns V-VI play small octave Gb/Bb [written Line 1 Db/F] whole notes to F/A [written middle C/E] whole notes to (Bar 18) Fb/Ab to F/A whole notes. Repeat next two bars. In Bar 18, horns VII-VIII play small octave Db/F [written small octave Ab/middle C] whole notes to C/E whole notes to (Bar 20) Cb/Eb to C/E whole notes.

In Bar 21 (37:56 or Chapter 8 at 6:15; 10:39 cd track # 5), alto flutes I-II show up to play *pp* < > Line 1 Db/F [written Line 1 Gb/Bb] whole notes tied to whole notes and tied to (Bar 22) whole notes tied to whole notes. Divisi CB play *pp* < > Great octave and small octave Bb whole notes to A whole notes to (Bar 22) Ab whole notes to G dotted half notes (followed by a quarter rest). In bar 23, alto flutes III-IV play middle C/E [written Line 1 G/A] whole notes tied to whole notes and tied to (Bar 24) two sets of whole notes. CB play Great octave and small octave B to Bb whole notes to (Bar 24) A whole notes to Ab dotted half notes (followed by a quarter rest). In Bar 25, alto flutes I-II return to play Cb/Eb [written Fb/Ab] whole notes tied to whole notes and tied to two sets of whole notes next bar. CB play Great octave and small octave Bb to Ab whole notes to (Bar 26) Gb whole notes to F dotted half notes (followed by a quarter rest). In Bar 27, alto flutes III-IV return to play small octave Bb/Line 1 D [written Line 1 Eb/G] tied whole notes in the pattern given earlier thru Bar 28. CB play Great octave and small octave A to G whole notes to (Bar 28) F whole notes to E dotted half notes (followed by a quarter rest). In Bar 29, alto flutes I-II return to play small octave A/C# [written Line 1

D/F#] tied whole notes thru Bar 30. CB play Great octave and small octave F# to G# whole notes legato to (Bar 30) A whole notes to G# dotted half notes (followed by a quarter rest).

In Bar 31 (38:45 or Chapter 8 at 7:04), violins I return to play *pp* < > Line 2 Gb/Bb whole notes to F/A whole notes to (Bar 32) Fb/Ab to F/A whole notes. Alto flutes III-IV play small octave Bb/D [written Eb/G] tied whole notes thru Bar 32. CB play *p* > *pp* Great octave G whole note tied to whole notes thru Bar 32. In Bar 33, violins II play (as violins I earlier) Line 2 Gb/Bb to F/A to (Bar 34) Fb/Ab to F/A whole notes (repeat next two bars). In Bar 35, violins I play Line 2 Db/F to C/E whole notes to (Bar 36) Cb/Eb to C/E whole notes (repeat next two bars).

In Bar 39 (39:24), violins I play *pp* > Line 3 Db/F whole notes tied to whole notes to (end Bar 40) whole bar rest held fermata. Violins II in Bar 39 also play Line 3 Db/F whole notes tied to whole notes tied to (Bar 40) whole notes and tied to final Db/F whole notes held fermata.

End of cue. [11:01 pm Sunday. Watching CNBC live on the Asian and European markets now in session. Markets are doing very, very bad thanks to Friday's Bear Stearns sudden sell-off deal to JP Morgan for only $2 a share sanctioned by the U.S. Fed (that feared a panic if it didn't intervene). Nikkei 225 Index is down 3.7 %. The financials everywhere are bad—but gold went up about $35!

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"Departure" Reel 6/part 1. *Lento lamentoso* in 4/2 time, 8 bars, :32. Instrumentation: *Sords* strings. Dvd location:41:28 or Chapter 8 at 9:46. CD location: track # 2 starting at 6:56. Scene: Sam shows up at the seedy hotel only in time for the woman's departure.

Top staff violins I play *pp* < > Line 3 Eb whole note on the up-bow to D whole note to (Bar 2) Eb whole note down to Line 2 Bb dotted half note to Ab quarter note to (Bar 3) Bb whole note (followed by two half rests). In Bar 4, they continue on Line 2 Ab whole note to Gb down to Eb half notes crescendo to (Bar 5) Db whole note decrescendo (followed by two half rests). They continue in Bar 6 on Line 2 Eb whole note to Db half note down to Line 1 Ab half note crescendo to (Bar 7) B whole note to A# whole note decrescendo and tied to (Bar 8) whole note and tied to another whole note held fermata.

Back in Bar 1, bottom staff violins I play Line 2 Eb whole note on the up-bow to G whole note to (Bar 2) Eb whole note to D whole note to (Bar 3) F whole note up to A down to F half notes to (Bar 4) Eb whole note decrescendo (followed by two half rests). They continue in Bar 5 on F whole note to E down to C half notes crescendo to (Bar 6) Cb whole note decrescendo (followed by two half rests). They continue in Bar 7 on Line 1 G whole note to F# whole note tied to (end Bar 8) whole note and tied to another whole note held fermata.

Back in Bar 1, top staff violins II play *pp* < > Line 2 B whole note on the up-bow to Bb whole note to (Bar 2) Bb whole note to Gb whole note down to (Bar 3) Db whole note tied to whole note < > to (Bar 4) C whole note tied to whole note < > to (Bar 5) Line 1 Bb whole note tied to whole note < > to (Bar 6) Ab whole note tied to whole note (silent end two bars). Back in Bar 1, bottom staff violins II play Line 2 G whole note on the up-bow legato down to E whole note to (Bar 2) Gb whole note legato down to Line 1

B whole note to (Bar 3) Bb whole note tied to whole note to (Bar 4) A tied whole notes to (Bar 5) Gb tied whole notes to (Bar 6) Fb tied whole notes (silent next two bars).

Back in Bar 1, top staff violas play *pp* < > Line 1 Bb whole note down to G whole note to (Bar 2) Bb to Gb whole notes to (Bar 3) Bb whole note to A to F half notes to (Bar 4) Eb whole note (followed by two half rests). They continue in Bar 5 on F whole note to E to C half notes crescendo to (Bar 6) Cb whole note decrescendo (followed by two half rests). They continue in Bar 7 on small octave B whole note to A# whole note tied to (Bar 8) whole note and tied to whole note held fermata. Back in Bar 1, bottom staff violas play Line 1 Gb whole note on the up-bow down to D whole note up to (Bar 2) Gb whole note down to D whole note again to (Bar 3) [note: this bar is blank in my notes —I probably forgot to insert the notes! But I believe it should be Bb whole note followed by rests] to (Bar 4) Ab whole note to Gb down to Eb half notes to (Bar 5) Db whole note (followed by two half rests).They continue in Bar 6 on Line 1 Eb whole note to Db half note down to small octave Ab half note to (Bar 7) G whole note to F# whole note tied to (Bar 7) whole note and tied to whole note held fermata.

Back in Bar 1, top staff VC in the "k" tenor clef play *pp* < > Line 1 Db whole note on the up-bow legato up to Bb whole note to (Bar 2) same Bb whole note down to Gb whole note to (Bar 3, bass clef) Line 1 F whole note tied to whole note < > to (Bar 4) Eb tied whole notes to (Bar 5) Db tied whole notes to (Bar 6) Cb tied whole notes < > (followed by rests next two bars). Back in Bar 1, bottom staff VC play small octave B whole note up to Line 1 E whole note to (Bar 3) Gb whole note down to D whole note to (Bar 3) Db whole note tied to whole note to (Bar 4) C tied whole notes to (Bar 5) small octave Bb tied whole notes to (Bar 6) Ab tied whole notes (followed by rests next two bars).

Overall the tonality initially is ambiguous with the simultaneous G/Gb notes, and B/Bb notes in Bar 1 but then becomes the E half-dim 7^{th} (E/G/Bb/D). Ambiguity exists also in Bar 4 with the simultaneous Ab/A notes Ab/C/Eb is Ab maj, but the inclusion of A creates a tritone from A to Eb. So apparently used this device in order to partially establish that tritone theme in the score overall.

End of cue. [Monday, March 17 at 10:11 am]

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"The Boat" Reel 6/part 2. *Molto pesante*. Note: I did not work on this short cue of about 18 seconds. However, I believe it is the scene in the movie when Sam spots Cady on the pier overlooking Sam's daughter on the boat. Dvd location: 44:25 or Chapter 9 at 1:35. CD location: start of track # 3.

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[??? "That's Him, Isn't It?"] Note: I do not know what this very brief piece of music is that transitions into "The School" cue. I thought at first it might be the opening bars of "The School" but according to my notes the first bar of "The School" starts at the dissolve of the school. This unknown piece starts on the dvd at 45:48 or Chapter 9 at 3:08. Sam's daughter is fearful and asks Sam (but looking at Cady down the pier), "That's him, isn't it?" CD location: track # 3 at :21.

"The School" Reel 7/part 1A. 5/2 time signature, no tempo marking that I could've copied (unless I forgot at the time of research). Dvd location: 46:07 or Chapter 9 at 3:16. CD location: track # 3 at :29. Scene: Nancy leaves school along with other kids and go to her mom's parked car (but mom is not there). Note: I barely worked on this cue (probably very little time for it).

In Bar 1, *sords* VC (top staff) play *mp* > Great octave Bb whole note tied to whole note next bar (followed by a half rest). A broken line traverses Bar 1 between that first whole note and the second whole note, signifying that the 5/2 time signature is demarcated as a duple to triple framework (two half notes/three half notes). Herrmann did this occasionally in various scores, including "The Giant Crab" cue of *Mysterious Island*. Bottom staff celli play Great octave Bb whole note tied to (and past that broken vertical line) half note (followed by two half rests). Muted CB play the same arrangement and notes.

After a half rest, *sords* horns I-II play *p* > small octave Bb/Line 1 D [written Line 1 F/A] half notes tied to quarter notes past the broken line divide (followed by a quarter rest and two half note rests). After a half rest, muted horns III-IV play small octave Eb/Gb [written Bb/Line 1 Db] half notes tied to quarter notes. Horns V-VI are *senza sords*. After a half rest, they sound in stopped (+) effect Bb/Line 1 D half notes (followed by three half rests), while stopped horns VII-VIII sound small octave Eb/Gb half notes. After two half rests, flutes play *p* > Line 1 F/A/Bb/Line 2 Eb half notes tied to quarter notes (followed by a quarter and half rest).

After a half and quarter rest in Bar 1, all *sords* violas play *p* small octave B quarter note on the up-bow up to (past the broken line divide) "3" triplet value Line 1 Bb half note to triplet value B quarter note down to normal value F# down to D half notes. After three half rests, violins I play Line 2 B/Line 3 D/Gb/Bb whole notes, while muted violins II play the same notes an octave lower register.

Skipping to the final two bars, violins I are fingered trem *sff* > between small octave Ab double-dotted and B double-dotted whole notes (followed by a half rest) to (end bar) Line 2 Bb/Line 3 E whole notes *mf* tied to whole notes held fermata (followed by a half rest held fermata). Violins II are bowed trem *sff* > on small octave Ab/Bb double-dotted whole notes (followed by a half rest) to (end bar) Line 2 Ab/Line 3 D whole notes *mf* > tied to whole notes. After a half rest, violas are fingered trem between small octave D-E double-dotted whole notes (silent in the end bar). After two half rests, VC top staff are fingered trem between Great octave Ab/Bb half notes (silent next bar), while bottom staff celli are trill on Great octave Ab whole note (to Bb). After three half rests, CB play Great octave E half note tied to E double-dotted whole note next bar (followed by a half rest held fermata). After a quarter rest in the end bar, flutes play *p* > Line 1 D/E/Ab/Bb quarter notes to half notes tied to quarter notes (followed by a quarter rest and then a half rest held fermata).

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"Panic" Reel 7/part 3. *Allegro furioso* in 2/2 time. Dvd location: 48:01 or Chapter 10 at 1:49. CD location: track # 3 at 1:28. Note: I worked only briefly on this cue.

After a half and 8th rest in Bar 1, violins play *con forza* and *ff* small octave G-G-G 8ths (crossbeam connected) to (Bar 2) Ab rinforzando-marked 8th legato mini-slur to G-G-G 8th (all four notes crossbeam connected) to another such figure of Ab-G-G-G 8ths. After a half and 8th rest in Bar 1, violas play small octave G-G-G 8ths to (Bar 2) F# rinforzando 8th legato to G-G-G 8ths (crossbeam connected) to another such F#-G-G-G 8ths.

In Bar 3 in 3/2 time, VC play *ff pesante* Great octave Ab to G to Gb to F quarter notes (followed by a half rest) under the legato arc slur. CB play contrary motion Great octave Ab-A-Bb-B quarter notes. Horns I-II play small octave Ab-A-Bb-B [written Line 1 Eb-E-F-F#] legato quarter notes (followed by a half rest). Horns III-IV play Ab-G-Gb-F [written Eb-D-Db-C] quarter notes (followed by a half rest). Horns V-VI are col I-II, and horns VII-VIII are col III-IV. After two half rests and an 8th rest,, the violins and violas repeat Bar 1. Etc.

Skipping to Bar 17 (49:01dvd; 1:48 cd), we are in 4/2 time, *Lento*. Violins pluck *pizz* middle Cb/Eb quarter notes followed by a quarter rest and three half rests. Viole pluck small octave D/F quarter notes. VC pluck Great octave B/small octave D quarter notes (followed by rests). Six soli basses (*sords*) play *p* < > *vibrato*. Basses 1 & 2 (treble clef) play Line 2 Cb/Eb whole notes on the up-bow legato to C/E whole notes (repeated next bar). Basses 3 & 4 (tenor clef) play Line 1 F/Ab whole notes to Db/A whole notes (repeated next bar). Basses 5 & 6 (bass clef) play small octave B/Line 1 D whole notes down to Gb/Bb whole notes (repeated next bar).

Skipping to Bar 37 (50:10), violins I play middle Cb rinforzando-marked 8th legato to Bb-Bb-Bb 8ths (crossbeam connected) to another Cb-Bb-Bb-Bb figure (repeated next bar). Violins II play this on small octave G-Ab-Ab-Ab figures. Violas play this on the combined notes as played by violins I & II. After a half and 8th rest, VC play *sff* Great octave Bb-Bb-Bb 8ths to (Bar 38) Cb-Bb-Bb-Bb 8ths to Cb-Bb-Bb-Bb 8ths. CB play small octave Ab-Ab-Ab 8ths to (Bar 38) G-Ab-Ab-Ab to G-Ab-Ab-Ab 8ths.

In Bar 39 (50:12), piccolos I-II play *sff* Line 1 G#/Line 2 C# to A/D grace notes up to Line 2 G#/Line 3 C# rinforzando half notes tied to half notes next bar. Piccolos III-IV play Line 1 F-F# grace notes up to Line 2 D/F rinforzando half notes tied to half notes next bar. Horns I thru IV play *sff* Line 1 C# [written Line 1 G#] grace note up to Line 2 C# stopped (+) half note tied to half note next bar. Altri horns play small octave F [written Line 1 C] grace note up to Line 1 F stopped half note tied to half note next bar.

Etc.

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"The Pistol" Reel 7/part 5. Dvd location: 51:16 or Chapter 10 at 5:05. CD location: track # 3 starting at 3:03. Note: Sorry, I did not work on this cue.

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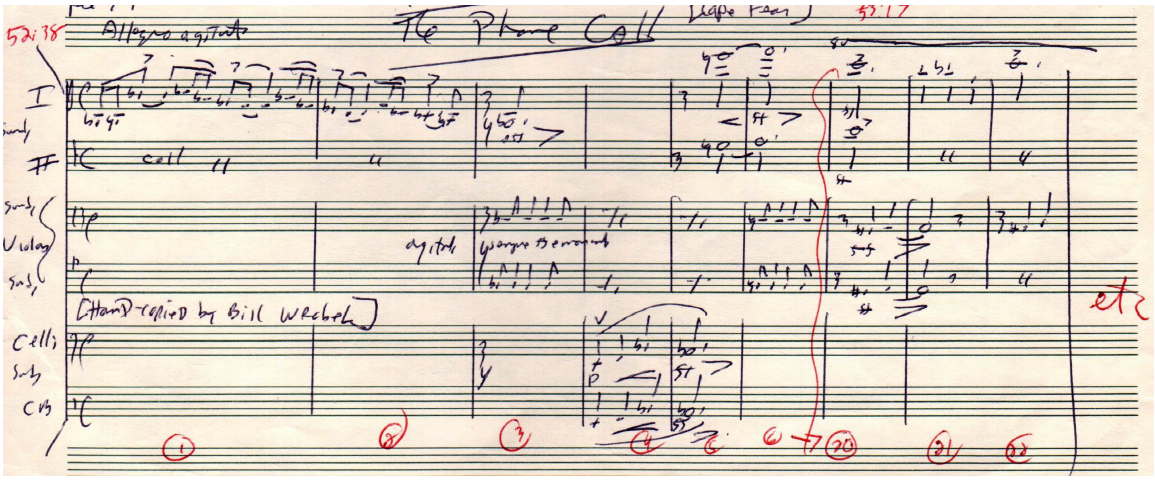

"The Phone Call" Reel 7/part 6. *Allegro agitato* in C time. Note: I only worked briefly on this cue. Dvd location: 52:38 or Chapter 10 starting at 6:27. CD location: track # 3 starting at 4:10.

All muted violins pleadingly play soli for the first two bars. We find small octave Bb to B 16ths up to Line 1 Bb rinforzando 8th tied to next figure's 8th to Cb down to Ab legato 16ths down to Gb rinforzando 8th to F 8th (crossbeam connected) tied to F quarter note up to Ab-Fb 16ths to (Bar 2) Eb rinforzando 8th to D 8th tied to quarter note to F-Db 16ths to Cb rinforzando dotted quarter note legato to small octave Ab 8th to (Bar 3 in ¾ time) Bb dotted half note *sff* >.

In Bar 3, muted violas top staff play *agitato* and *sempre ff e marcato* small octave Bb 8th to Bb quarter note to Bb quarter note to Bb 8th (repeated next two bars) to (Bar 6) B 8th to B-B quarter notes to B 8th, and so forth. Bottom staff violas play small octave Ab 8th to Ab-Ab quarter notes to Ab 8th (repeated next two bars) to (Bar 6) A 8th to A-A quarter notes to A 8th. In Bar 4, *sords* VC and CB play *p* < Great octave E quarter note on the up-bow legato up to F quarter note up to Bb quarter note to (Bar 5) Ab dotted half note *ff* >. After a quarter rest in Bar 5, violins I play Line 3 E half note crescendo to (Bar 6) F dotted half note *ff* >, while violins II play this an octave lower register (Line 2 register).

Skipping to Bar 20 (53:17), violins play *ff* Line 3 (violins II) & Line 4 (violins I) C rinforzando-marked dotted half note to (Bar 21) B to Bb down to F quarter notes up to (Bar 22) A rinforzando dotted half note. After a quarter rest, all violas play *ff* > small octave F# quarter note to G quarter note tied to (Bar 21) half note (followed by a quarter rest) to (Bar 22), after a quarter rest, G# to A quarter notes, and so forth.

Etc.

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"The Beach" Reel 8/part 3. *Allegro pesante e marcato* in 3/8 time, :44 duration. Note: I did not work on this cue except for a skeletal sketch. CD location: Start of track # 4.

Horns play the forlana rhythm *sff* of small octave G#/Bb rinforzando dotted 8th to G#/Bb 16th to G#/Bb 8th to (Bar 2) G/B notes in that rhythm to (Bar 3) Bb-Ab-Bb rinforzando 8ths.

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"The Pier" Reel 9/part 1. Note: I did not work on this cue. CD location: track # 4 starting at :46 (to end of track at 2:07). I believe this is the unused cue when Cady is attacked under the pier by men hired by Sam to beat him up (except he beats *them* up!).

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"The Courthouse" *Molto pesante* in 4/2 time. Note: I did not work on this cue. CD location: start of track # 5.

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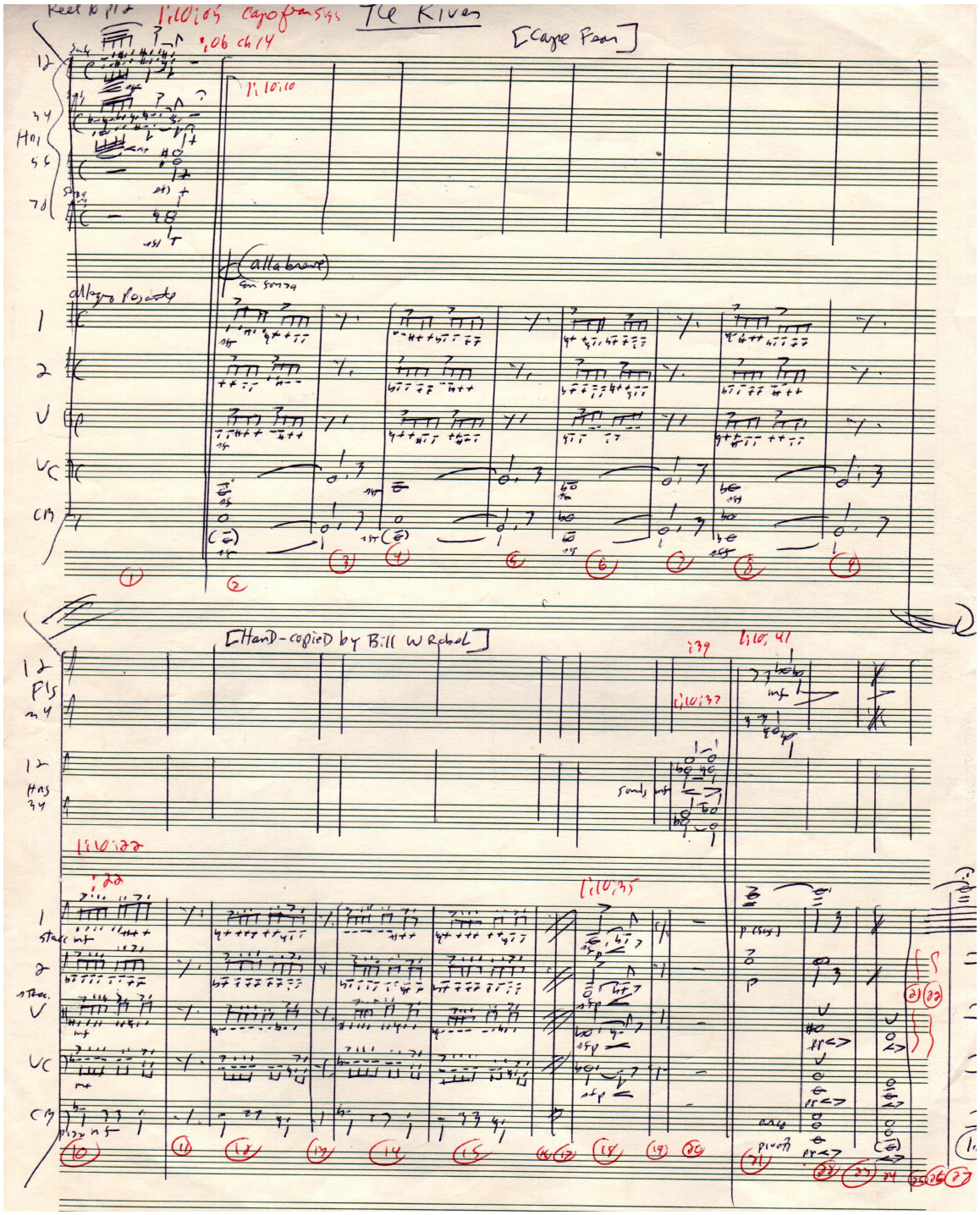
"The River" Reel 10/part 2. *Allegro pesante* in C time, 27 bars, 1:16. CD location: track # 5 at :25. Dvd location: 1:10:05 or Chapter 14 at :06. Scene: The music starts when you see the "Cape Fear" sign along the river.

Horns are prominently soli in Bar 1. Muted horn I plays < *sff* Line 1 A-Bb-B-C [written Line 2 E-F-F#-G] legato 32nd notes to C# [written G#] rinforzando-marked dotted quarter note legato mini-slur to B 8th (followed by a half rest). Horn II plays Line 1 E-F-F#-A [written B-Line 2 C-C#-D] 32nd notes to G# [written Line 1 D#] dotted quarter note to G 8th (followed by an 8th rest). Horn III plays Line 1 Db-D-Eb-E [written Ab-A-Bb-B] 32nd notes to F [written Line 2 C] rinforzando dotted quarter note to E 8th (followed by a half rest). Horn IV plays small octave G-G#-A-Bb [written Line 1 D-D#-E-F] 32nd notes to B [written Line 1 F#] dotted quarter note up to Db [written Ab] 8th (followed by a half rest). After a half rest, *senza sords* horns V-VI play *sff* Line 1 G#/Line 2 C# [written Line 2 D#/G#] stopped (+) half notes. *Senza sords* horns VII-VIII play the same pattern on Line 1 D/F [written A/Line 2 C] half notes. Double bar lines traverse the cue at the end of this bar, signifying a change in the nature of the music.

In Bar 2 (1:10:10) in Cut time, the strings are soli *con forza (alla breve)*. Violins I play Line 1 E rinforzando 8th to E 8th to D# 8th to D# 8th (all four 8ths are connected as a figure by a crossbeam) to C rinforzando 8th to C-small octave B-B 8ths (all notes crossbeam connected). Repeat Bar 2 in Bar 3. Violins II play Line 1 C-C-small octave B-B 8ths (crossbeam connected) up to E-E-D#-D# 8ths (repeated next bar). Violas play *sff* small octave C-C-D#-D# 8ths to E-E-D#-D# 8ths (repeated next bar). VC play *sf* Great octave C whole note legato up to (Bar 3) G dotted half note (followed by a quarter rest). CB play small octave C whole note down to (Bar 3) G dotted half note (followed by a quarter rest). CB also show the Great octave C whole note in parentheses up to G dotted half note. Repeat Bars 2-3 for the VC/CB in Bars 4-5.



In Bar 4, violins I play Line 1 D rinforzando 8thnto D 8th to C# 8th to C# 8th (crossbeam connected) to Bb-Bb-A-A 8ths (repeat this bar in Bar 5). Violins II play small octave Bb-Bb-A-A 8ths to Line 1 D-D-C#-C# 8ths (repeated next bar). Violas play small D-D-C#-C# 8ths to D-D-C#-C# once again (repeated next bar).

In Bar 6, violins I play middle C-C-B-B 8ths to Ab-Ab-G-G 8ths (repeated next bar). Violins II play small octave Ab-Ab-G-G 8ths up to C-C-B-B 8ths (repeated next bar). Violas play small octave C-C-G-G 8ths down to C-C-G-G 8ths again (repeated next

bar). VC play *sff* Great octave Db whole note legato up to (Bar 7) G dotted half note (followed by a quarter rest). CB play small octave Db whole note down to (Bar 7) G dotted half note. CB lower line (I assume 3 basses) play Great octave Db whole note up to G dotted half note next bar.

In Bar 8, violins I play Line 1 D-D-C#-C# 8ths to small octave Bb-Bb-A-A 8ths (repeated next bar). Violins II play small octave Bb-Bb-A-A 8ths up to D-D-C#-C# 8ths (repeated next bar). Violas play small octave D-D-C#-C# to D-D-C#-C# 8ths (repeated next bar). VC/CB play *sff* Great octave Eb whole note up to (Bar 9) G dotted half note (followed by a quarter rest). CB also play small octave E whole note down to Great octave G dotted half note.

Starting in Bar 10 (1:10:22 or Chapter 14 at :22), the strings (except CB) play staccato 8th notes thru Bar 17. Violins I play *mf stacc* Line 1 D rinforzando 8th to D-D-D staccato 8th (dot over the notes) to D-D staccato 8ths to C# rinforzando 8th to C# staccato 8th. Repeat next bar. Violins II play in this accent pattern small octave Bb-Bb-Bb-Bb 8ths to Bb-Bb-A-A 8ths (repeated next bar). Violas play this pattern on small octave F#-F#-F#-F# to F#-F#-F-F 8ths (repeated next bar). VC play small octave Eb-Eb-Eb-Eb to Eb-Eb-D-D 8ths (repeated next bar). CB pluck *pizz* forte small octave Eb quarter note (followed by two quarter rests) to D quarter note (repeated next bar).

In Bar 12, violins I continue on C-C-C-C to C-C-B-B staccato 8ths (repeated next bar). Violins II play small octave Ab-Ab-Ab-Ab to Ab-Ab-G-G 8ths (repeated next bar). Viole play small octave E-E-E-E to E-E-Eb-Eb (repeated next bar). VC play small octave C-C-C-C to C-C-Great octave B-B staccato 8ths (repeated next bar). CB pluck small octave C quarter note (followed by two quarter rests) to Great octave B quarter note (repeated next bar).

In Bar 14, violins I continue the pattern on D-D-D-D to D-D-C#-C# staccato 8ths to (Bar 15) C-C-C-C to C-C-B-B 8ths. Repeat these two bars in Bars 16-17. Violins II play small octave Bb-Bb-Bb-Bb to Bb-Bb-A-A 8ths to (Bar 15) Ab-Ab-Ab-Ab to Ab-Ab-G-G 8ths (repeat next two bars). Violas play small octave F#-F#-F#-F# to F#-F#-F-F 8ths to (Bar 15) E-E-E-E to E-E-Eb-Eb 8ths (repeated next two bars). VC play small octave Eb-Eb-Eb-Eb to Eb-Eb-D-D to (Bar 15) C-C-C-C to C-C-B-B 8ths (repeated next two bars). CB pluck small octave Eb quarter note (followed by two quarter rests) to D quarter note to (Bar 15) C quarter note (followed by two quarter rests) to Great octave Bb quarter note (repeat in Bars 16-17).

In Bar 18 (1:10:35 dvd; :52 cd), violins I now play *sfp* < small octave A dotted half note accent (rinforzando-marked) legato to Bb 8th (followed by an 8th rest), and repeated next bar. Violins II play small octave G dotted half note to Ab 8th followed by an 8th rest (repeated in Bar 19). Violas play *sfp* < small octave Eb dotted half note to E 8th followed by an 8th rest (followed by an 8th rest), repeated next bar. CB are silent until Bar 22.

In Bar 20 (1:10:35), *sords* horns I-II (top staff) play *mf* < > Line 1 Eb/A [written Bb/Line 2 E] half notes legato to E/Bb [written B/F] half notes. Horns III-IV play Line 1 Db/G [written Ab/Line 2 D] half notes to C/Ab [written G/Line 2 Eb] half notes. Double bar lines traverse the cue at the end of Bar 20.

In Bar 21, violins I play *p (sost)* Line 3 E rinforzando whole note tied to dotted half note next bar (followed by a quarter rest), repeated next two bars. In Bar 25, they play E whole note tied to whole notes next two bars (held fermata in end Bar 27). Violins

II play Line 2 E rinforzando whole note tied to dotted half note next bar. Repeat in Bars 23-24 and Bars 25-26 (whole note rest held fermata in end Bar 27). Violas in Bar 22 play *pp* < > small octave G# whole note on the up-bow. In Bar 24, violas play small octave E whole note on the up-bow. In Bar 26, violas play G# whole note once again. VC in Bar 22 play Great octave E/B whole notes on the up-bow, and then C/G whole notes in Bar 24, back to E/B in Bar 26. CB play Great octave E/B/small octave E whole notes in Bar 22, and then C/G/small octave C whole notes in Bar 24, then E/B/E in Bar 26.

End of cue. [10:31 pm Monday, St. Patrick's Day]

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"The Embrace" Reel 10/3. *Lento* in C time, 14 bars, :40. Dvd location: 1:11:44 or Chapter 14 at 1:45. CD location: track # 5 starting at 1:26. Scene: Sam's wife embraces him as he goes away for a few days to confuse Cady. Nice empathic music. The end two bars were pretty much dialed out in the final edit of the picture.

In Bar 1, *sords* violins I top staff play *p espr* < Line 2 F# quarter note up to Line 3 E quarter note to D dotted quarter note to C# 8th down to (Bar 2) B half note decrescendo (all five notes are under the legato phrase/slur arc). Then the violins continue on Line 2 F# quarter note crescendo up to A quarter note to (Bar 3) G# dotted quarter note to F# 8th to G# half note decrescendo (all five notes under the legato phrase curve line). In Bar 4 (1:11:55), top staff violins continue crescendo on Line 2 F# quarter note down to D quarter note down to Line 1 B quarter note to A quarter note tied to (Bar 5) quarter note to G# half note decrescendo (all six notes under the legato slur) to F# quarter note up to (Bar 6) A quarter note crescendo to B# quarter note down to E half note decrescendo (all four notes under the phrase arc). In Bar 7, top staff violins continue on Line 1 F# quarter note crescendo up to Line 2 E half note to D quarter note (all three notes under the legato slur arc) down to (Bar 8) Line 1 F# up to Line 2 C# half note crescendo to D quarter note (all three notes under the arc) down to (Bar 9) F# quarter note up to A half note to G# quarter note (under the arc) down to (Bar 10) D quarter note crescendo up to F# half note to F quarter note (under the arc). In Bar 11 (1:12:22), top staff violins continue *sff* > Line 1 E whole note legato to (Bar 12) D# whole note decrescendo to (Bar 13) D whole note *mf* tied to (end Bar 14) D whole note decrescendo hairpin and held fermata.

Back in Bar 1, *sords* violins I (bottom staff) play *espr* Line 2 D quarter note leaping upwards a major 7th interval to Line 2 C# quarter note down to Line 2 B dotted quarter note to E 8th crescendo to (Bar 2) G# half note decrescendo (all five notes under the legato arc). Then they play Line 2 D quarter note up to F# quarter note to (Bar 3) E dotted quarter note to D 8th to E half note decrescendo (all notes under the legato/phrase arc). In Bar 4, they continue on Line 2 D down to Line 1 B down to G# quarter notes to F# quarter note tied to (Bar 5) quarter note to E half note. Then they play Line 1 D quarter note up to (Bar 6) F# to E quarter notes down to C# half note (all four notes under the arc). In Bar 7, they continue on Line 1 D quarter note crescendo up to Line 2 C# half note to B quarter note (under the arc) to (Bar 8) D quarter note up to A half note to G# quarter note (under the arc) to (Bar 9) D quarter note to F# half note to E quarter note to (Bar 10) small octave B quarter note up to Line 1 D half note to Db quarter note. In Bar 11, they continue on middle C whole note *sff* > to (Bar 12) small octave B whole note to (Bar 13) Bb whole note *mf* > tied to whole note held fermata in end Bar 14.

After a half rest in Bar 1, *sords* violins II (top staff) play *espr p* < Line 3 D dotted quarter note to C# 8th down to (Bar 2) Line 2 B half note decrescendo hairpin (followed by a half rest). They continue in Bar 3 on Line 2 G# dotted quarter note to F 8th to G# half note < >. After a half and quarter rest in Bar 4, they then play Line 1 A quarter note tied to quarter note next bar to G# half note < > (followed by a quarter rest). In Bar 6, they then play A to G# quarter notes down to E half note to (Bar 7), after a quarter rest, Line 2 E half note to D quarter note to (Bar 8), after a quarter rest, C# half note to Line 1 B

quarter note to (Bar 9), after a quarter rest, A half note to G# quarter note to (Bar 10), after a quarter rest, F# half note to F quarter note crescendo to (Bar 11) E whole note *sff* > to (Bar 12) D# whole note to (Bar 13) D whole note *mf* tied to (Bar 14) whole note held fermata.

After a half rest in Bar 1, bottom staff violins II play Line 2 B dotted quarter to A 8th to (Bar 2) G# half note (followed by a half rest). In Bar 3, they continue on Line 2 E dotted quarter note to D 8th to E half note. After a half and quarter rest in Bar 4, they play Line 1 F# quarter note tied to quarter note next bar to E half note (followed by a quarter rest) to (Bar 6) F# to E quarter notes down to C# half note. After a quarter rest in Bar 7, they continue on Line 2 C# half note to B quarter note to (Bar 8), after a quarter rest, A half note to G# quarter note to (Bar 9) F# half note to E quarter note to (Bar 10), after a quarter rest, D half note to Db quarter note. In Bar 11, they then play middle C whole note to (Bar 12) B whole note to (Bar 13) Bb whole note tied to whole note held fermata next bar.

After a half rest in Bar 1, *sords* VC (bottom staff) play *p* Great octave E half note on the up-bow tied to (Bar 2) whole note and tied to (Bar 3) half note (followed by a half rest). In Bar 2, *sords* VC (top staff) play *p* Great octave B whole note tied to (Bar 3) half note (followed by a half rest). After a half rest in Bar 2, bottom staff muted violas play *p* small octave D half note on the up-bow tied to half note in Bar 3 (followed by a half rest). Top staff violas in Bar 3 play *p* < > small octave G# half note on the up-bow legato up to B half note.

After a half rest in Bar 4, bottom staff VC play *p* Great octave D half note tied to (Bar 5) whole note tied to (Bar 6) half note (followed by a half rest). Top staff VC in Bar 5 play Great octave A half note on the up-bow tied to half note next bar (followed by a half rest). After a half rest in Bar 5, bottom staff violas play small octave D half note on the up-bow tied to half note next bar (followed by a half rest). Top staff violas in Bar 6 play *espr* small octave F# half note legato up to A half note. VC return (along finally with the CB) in Bar 11.

After a half rest in Bar 7, all violas play *espr* < middle C# legato to D quarter notes (repeated next bar). After a half rest in Bar 9, violas play < B to C# quarter notes (repeated next bar). In Bar 11, top staff violas play *sff* Line 1 E whole note to (Bar 12) D# whole note to (Bar 13) D whole note *mf* tied to (end Bar 14) whole note held fermata. In Bar 11, bottom staff violas play middle C whole note legato to (Bar 12) small octave B whole note to (Bar 13) Bb whole note tied to whole note held fermata next bar.

After a quarter rest in Bar 11, all celli and CB play *f* < > Great octave Bb quarter note legato down to Gb half note. After a quarter rest in Bar 12, VC/CB play B quarter note down to G half note. After a quarter rest in Bar 13, VC/CB play Bb quarter note down to E half note crescendo tied to (end Bar 14) whole note held fermata.

The tonality overall is the major tonality. The half note chord at the start of Bar 2, for instance, is E maj (E/G#/B) as well as the end of Bar 3. We hear the A maj (A/C#/E) half note chord at the end of Bar 6.

End of cue. [Tuesday, March 18 at 6:56 pm]

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"The Houseboat" Reel 11/part 1. Dvd location: 1:15:21 or Chapter 14 at 5:22. CD location: track # 5 starting at 2:26. Sam leaves the courthouse wearied by the possibility of disbarment proceedings, but he's far more worried about Cady. Note: I did not work on this cue.

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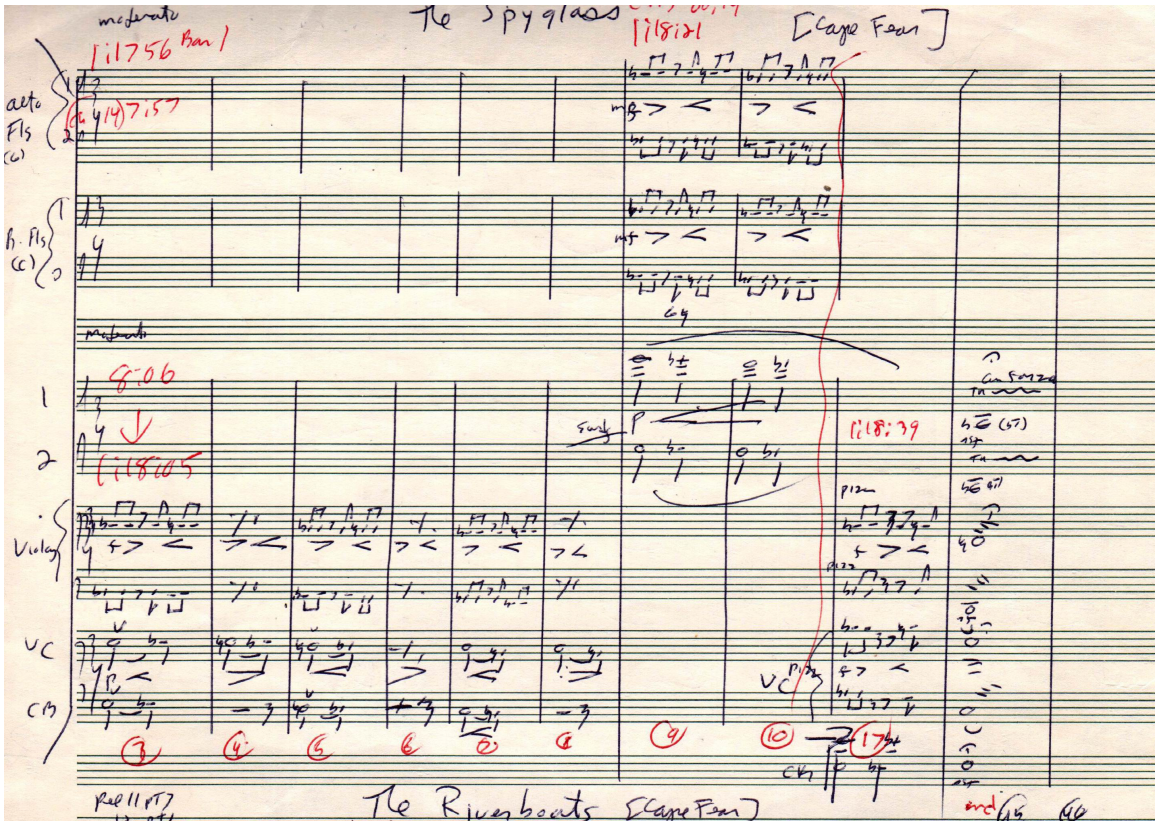

"The Spyglass" Reel 11/part 2. *Moderato* in ¾ time. Dvd location: 1:17:56 or Chapter 14 at 7:57. CD location: track # 5 starting at 4:44. Scene: Cady is watching detective Sievers like a hawk thru the binoculars.

Skipping to Bar 3 (1:18:05 or Chapter 14 at 8:06), violas top staff play *f* > < small octave Bb-Bb 8th notes (crossbeam connected) followed by an 8th rest and then a stand-alone Bb 8th to B-B 8ths (crossbeam connected), repeated next bar > <. Violas bottom staff play small octave Ab-Ab 8ths (followed by an 8th rest) to Ab 8th to G-G 8ths (repeated next bar). VC play *p* < small octave E half note on the up-bow to Eb quarter note (repeated next bar decrescendo). CB play the same in Bar 1 but silent in Bar 2.

In Bar 5, top staff violas play small octave Ab-Ab 8ths (followed by an 8th rest) to Ab 8th to A-A 8ths (repeated next bar). Bottom staff violas play Gb-Gb 8ths (followed by an 8th rest) to Gb 8th to F-F 8ths (repeated next bar). VC and CB play small octave D half note on the up-bow to Db quarter note (repeated decrescendo for the celli only).

In Bar 7, violas top staff play Gb-Gb 8ths (followed by an 8th rest) to Gb 8th to G-G 8ths (repeated next bar). Bottom staff violas play Fb-Fb 8ths (followed by an 8th rest)

to Fb 8th to Eb-Eb 8ths (repeated next bar). VC/CB play C half note down to B quarter note (repeated next bar for the VC only).

In Bar 9 (1:18:21 or Chapter 15 at 00:14; 5:09 cd), two alto flutes (in G) and two bass flutes (in C) play the same pattern as given earlier by the violas. Alto flute I plays *mf* > < Line 1 Bb-Bb [written Line 2 Eb-Eb] 8ths (followed by an 8th rest) to Bb 8th to B-B 8ths to (Bar 10) Ab-Ab [written Db-Db] 8ths (followed by an 8th rest) to Ab 8th to A-A 8ths. Alto flute II plays Ab-Ab 8ths (followed by an 8th rest) to Ab 8th to A-A 8ths to (Bar 10) Gb-Gb [written Cb-Cb] 8ths (followed by an 8th rest) to F-F [written Bb-Bb] 8ths. Bass flutes play the same notes and pattern. *Sords* violins I play *p* < Line 3 E half note to Eb quarter note to (Bar 10) D half note to Db quarter note. Violins II play the same but an octave lower register.

Skipping near the end, violins are trill *con forza* and *sff* on small octave Ab whole note (to Bb) held fermata. Violas are bowed trem on small octave C/E whole notes. VC are bowed trem on small octave C/E whole notes held fermata. CB play small octave E whole note *sff* held fermata.

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"The Riverboats" Reel 11/7-12/1. *Moderato* in ¾ time. Dvd location: 1:20:40 or Chapter 15 at 2:34. CD location: track # 5 at 6:57. Note: I only briefly worked on this cue (but wish I had more time at the time!).

Horns play the same pattern as given at the start of the previous cue. We find *sords* horns I-II play *mf* > < small octave Bb-Bb [written Line 1 F-F] 8ths (followed by an 8th rest) to Bb 8th to B-B [written F#-F#] 8ths. *Sords* horns III-IV play small octave Ab-Ab [written Line 1 Eb-Eb] 8ths (followed by an 8th rest) to Ab 8th to G-G [written D-D] 8ths. *Sords* violas play *p* < small octave E half note legato to Eb quarter note, and VC play the same. In Bar 2, *sords* horns V-VI play *p* < small octave Bb half note to B quarter note, while horns VII-VIII play Ab half note to G quarter note. CB in Bar 2 pluck *pizz* and *f* > < small octave E-E 8ths (followed by an 8th rest) to E 8th to Eb-Eb 8ths.

Skipping to Bar 13 (1:21:13 or Chapter 15 at 3:07;7:30 cd), the tempo marking is now *Lento* in 4/2 time. Four flutes play *p* > Line 3 D/E whole notes tied to half notes (followed by a half rest) to (Bar 14) Line 2 Db/Eb/Ab/Bb whole notes tied to half notes (followed by a half rest). After a half rest in Bar 13, violas in the treble clef play *mp* < > Line 1 and Line 2 Bb half notes on the up-bow legato to A whole notes. After a half rest in Bar 14, viole (back to the alto clef) play Lines 1 & 2 E half notes to D whole notes.

Skipping to Bar 17, VC/CB are soli playing *p* < > descending half notes small octave Bb-Ab-Eb-D. In Bar 18 (1:21:34 or Chapter 15 at 3:28; 7:51 cd), *sords* violins I play *moderato* and *p* < > small octave B-Line 1 C-small octave B-Line 1 C 8ths (crossbeam connected) legato to D-E-D-E 8ths (crossbeam connected) to F-G-F-G 8ths (crossbeam connected) to F-E-D-C 8ths. Violins II play small octave B whole note tied to whole note. Violas play small octave D/F whole notes tied to whole notes *p* < >. VC play Great octave D/A whole notes tied to whole notes. CB play Great octave G whole note tied to half note (followed by a half rest). *Open* horns I-II play *a2* and *p* < *mf* > small octave B [written Line 1 F#] stopped (+) half note tied to dotted quarter note to B stopped 8th leaping up to Line 1 B stopped whole note. After two half rests, horns III-IV play Line 1 B [written Line 2 F#] stopped whole note *mf* >. In Bar 19, horns V-VI play

Line 1 E [written Line 1 B] stopped half note tied to dotted quarter note to E stopped 8th up to B stopped whole note. After two half rests, horns VII-VIII play Line 1 B stopped whole note.

Etc. Incidentally, this cue was adapted by Elmer Bernstein in the remake of *Cape Fear*, especially Bar 17 on.

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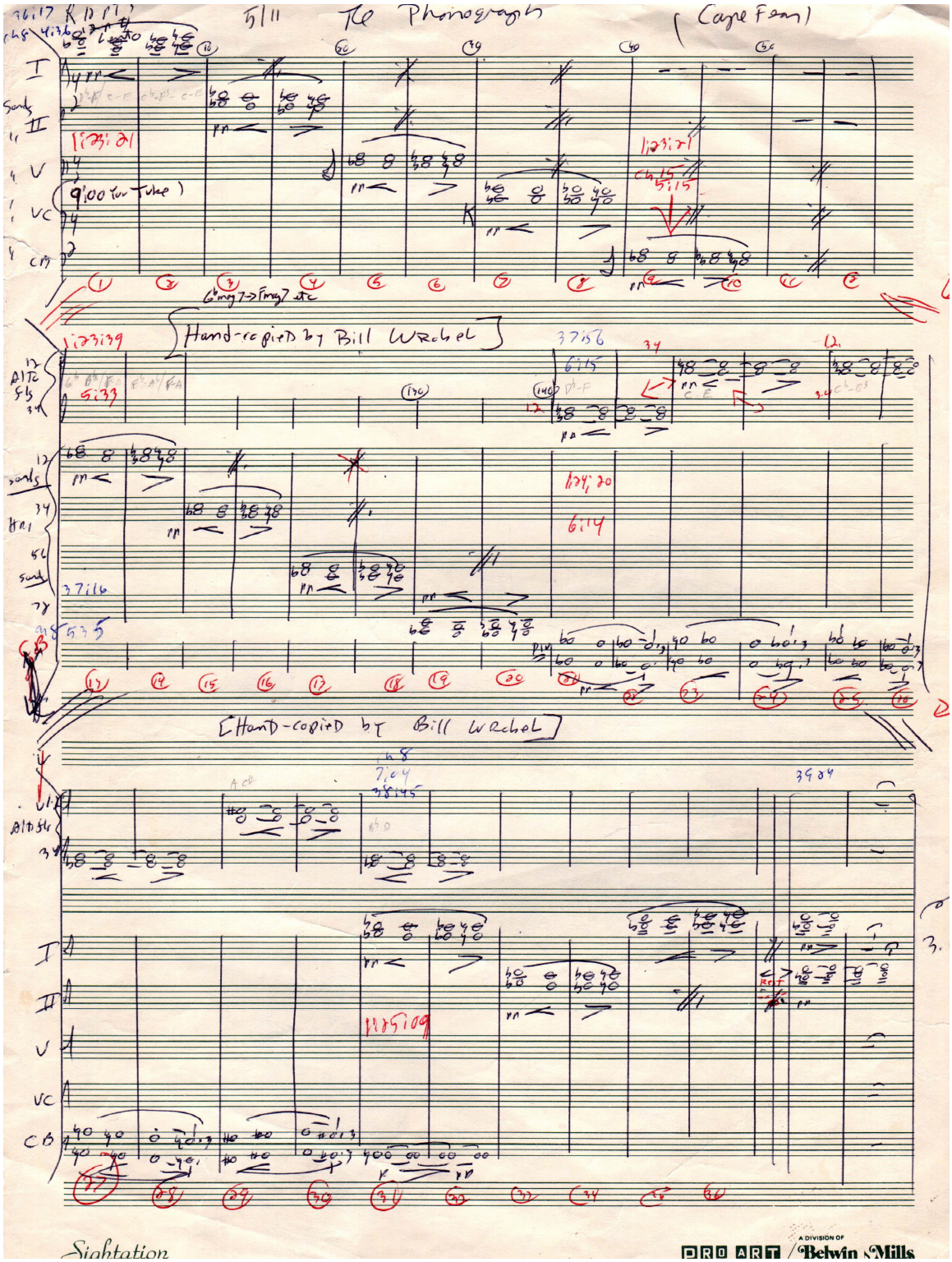
"The Phonograph" Reel 12/part 3 & 4.Dvd location: 1:23:21 or Chapter 15 at 5:15. CD location: track # 5 at 9:00. Note: I already delineated this complete cue earlier. Remember that it was placed (either directly by Herrmann or by the music editor) in "The Talk" scene between the Sievers and the beaten woman in the hotel. I suspect Herrmann did it because my hand-copy includes the "5/11" designation written down along with the Reel 12/part 2 designation. The entire cue was used in "The Talk" placement, whereas in this "Phonograph" placement in Reel 12, the first eight and a half bars were not used. We first hear the music with the VC/CB playing only.

When the horns start to play in Bar 13, the dvd location is 1:23:39 (or Chapter 15 at 5:33). When the alto flutes enter in at Bar 21, the dvd location is 1:24: 20 (or Chapter 15 at 6:14). When the violins return in Bar 31, the dvd location is 1:25:09.



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"The Waiting" Reel 12/part 5. Dvd location: 1:25:51 or Chapter 15 at 7:45. CD location: Hmmm, it's not located at the end of track # 5 where I'd expect it…I did not

work on this cue. However, a comment I have is that portions of this music reminds me (not in self-borrowing terms) of some cues in "The Knife in the Darkness" episode of *Cimarron Strip*. Indeed, 8 contrabasses were used in that score (6 CB for *Cape Fear*) highlighted many times regarding the knife stalking character there (ostensibly "Jack, the Ripper").

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"The Drowning" Reel 12/part 6. Dvd location: 1:28:16 or Chapter 16 at 1:05. CD location: start of track # 6. Scene: Deputy Kersek is forcibly drowned by Cady. Note: I did not work on this cue. [8:42 pm Tuesday, March 18]

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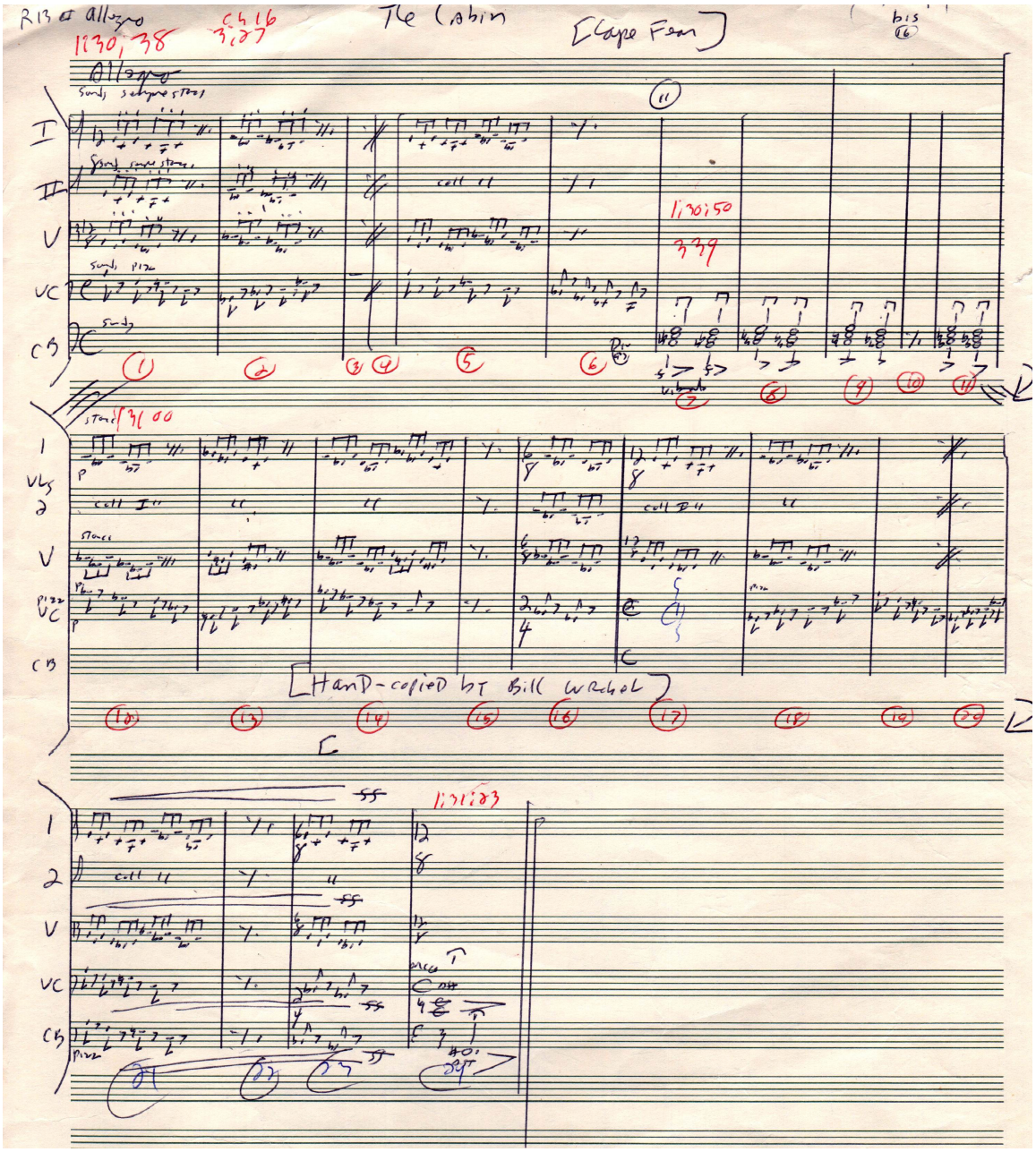
"The Cabin" Reel 13/part 1. *Allegro* in 12/8 time, 24 bars. Dvd location: 1:30:38 or Chapter 16 at 3:27. CD location: track # 6 starting at 2:04. There is a dread anticipation and hurried effort as Sam tries to rescue his daughter. Starting in Bar 7, we then have Herrmann's relentless stalking chords as Cady appears.

Sords violins and violas play *sempre stacc.* 8th note figures. Violins I and II play Line 1 E-C-E staccato 8ths (crossbeam connected) with the dot over each note to C-small octave A-C 8ths (crossbeam connected) to a repeat of those two three-note figures to (Bar 2) F-Db-F 8ths to Db-small octave Bb-Db 8ths to a repeat sign of those two figures. Repeat Bars 1-2 in Bars 3-4.

Sords violas play small octave A-F-A staccato 8ths to F-Eb-F 8ths to a repeat sign of those two figures to (Bar 2) Bb-Gb-Bb to Gb-Eb-Gb 8ths to a repeat of those two figures. Repeat next two bars. VC pluck *pizz* small octave A 8th (followed by an 8th rest) to F 8th (followed by an 8th rest) to Eb 8th (followed by an 8th rest) to C 8th (followed by an 8th rest) down to (Bar 2) Great octave Gb 8th (followed by an 8th rest) up to Bb 8th (followed by an 8th rest) up to C 8th (followed by an 8th rest) up to E 8th (followed by an 8th rest). [I wish I had the autograph version of the cue because this is not technically correct in 12/8 time. I suppose the VC/CB are in C time, especially since in Bar 16 and Bar 23, Herrmann writes the 2/4 time for the VC/CB (6/8 for the violins and violas)]. Repeat these two bars in Bars 3-4. In Bar 5, all violins play staccato 8th notes E-C-E to C-small octave A-C up to F-Db-F to Db-Bb-Db 8ths (repeated next bar). Violas play small octave A-F-A to F-Eb-F up to Bb-Gb-Bb to Gb-Eb-Gb 8ths (repeated next bar). VC pluck pizzicato descending 8th notes with the rest 8ths exactly as given in Bar 1 to (Bar 6) Great octave Bb down to Gb down to Eb down to C 8ths (with the 8th rest after each note).

In Bar 7 (1:30:50 or Chapter 15 at 3:39; 2:16 cd), divisi CB play *f* > the stalking Cady motif of small octave Cb/Eb/G half notes on the down-bow to Great octave Bb/small octave Db/F half notes on the down-bow *f* > (repeated next bar). In Bar 9, CB then play small octave C/E/G (C maj) half notes on the down-bow to Bb/Db/F (Db min) half notes on the down-bow (repeated next bar) to (Bar 11) a repeat of Bar 7.



In Bar 12 (1:31:00), violins play *p* Line 1 F-Db-F 8ths (crossbeam connected) to Db-small octave Bb-Db 8ths (crossbeam connected) followed by the repeat sign of these two staccato figures. In Bar 13, violins then play Gb-Eb Gb 8ths to Eb-C-Eb 8ths (repeated same bar) to (Bar 14) F-Db-F to Db-Bb-Db up to Gb-Eb-Gb to Eb-C-Eb 8ths (repeated next bar) to (Bar 16, now in 6/8 time) F-Db-F to Db-Bb-Db 8ths.

Back in Bar 12, violas play *stacc* small octave Bb-Gb-Bb 8ths to Gb-Eb-Gb 8ths (followed by a repeat sign of these two figures) to (Bar 13) middle C-small octave A-C down to A down to F# up to A 8ths (repeated figures same bar). In Bar 14, violas continue on Bb-Gb-Bb 8ths to Gb-Eb-Gb 8ths up to C-A-C 8ths down to A-F#-A (repeated next bar) to (Bar 16 in 6/8 time) Bb-Gb-Bb to Gb-Eb-Gb 8ths.

Back in Bar 12, VC pluck pizzicato small octave Bb 8th (followed by an 8th rest) down to Gb 8th (followed by an 8th rest) to F 8th (followed by an 8th rest) down to Db 8th (followed by an 8th rest) down to (Bar 13) Great octave A 8th (followed by an 8th rest) up to small octave C 8th note (followed by an 8th rest) up to Eb 8th (followed by an 8th rest) to F# 8th (followed by an 8th rest) up to (Bar 14) Bb down to Gb down to Eb down to C 8ths in that same rest pattern (this bar repeated next bar) to (Bar 16 in 2/4 time) Great octave Bb 8th (followed by an 8th rest) down to Gb 8th note (followed by an 8th rest).

Incidentally, on the cue is written "bis" and underneath it is "16" circled [Bar 16]. This is French for "twice" or encore.

In Bar 17 (back to 12/8 time for the violins/viole, and 4/4 time for the VC/CB), violins repeat Bar 1, and so forth. Therefore, Bars 17 thru 22 repeat Bars 1 thru 6 for the violins and viole. VC repeat Bars 1 thru 5 in Bars 17 thru 21 (repeating Bar 21 in Bar 22). In Bar 21, CB show up to pluck the same notes as VC (descending A-F-Eb-C with the aforementioned 8th rests) crescendo and repeated in Bar 22.

In Bar 23 (in 6/8 time), violins play E-C-E 8ths to C-small octave A-C 8ths to end Bar 24) bar rest held fermata. Violas play A-F-A 8ths to F-Eb-F 8ths to (Bar 24) rest mark held fermata. VC/CB pluck in 2/4 time Great octave Bb 8th (followed by an 8th rest) down to Gb 8th crescendo fortissimo (followed by an 8th rest) to (end Bar 24 in C time) *arco* Great octave C/E whole notes *sff* and held fermata (played by the celli only). After a quarter rest in Bar 24, CB play *sff* Great octave F# dotted half note held fermata. The cue ends on the F# dim (F#/A/C).

End of cue. [5:44 pm Wednesday, March 19, 2008]

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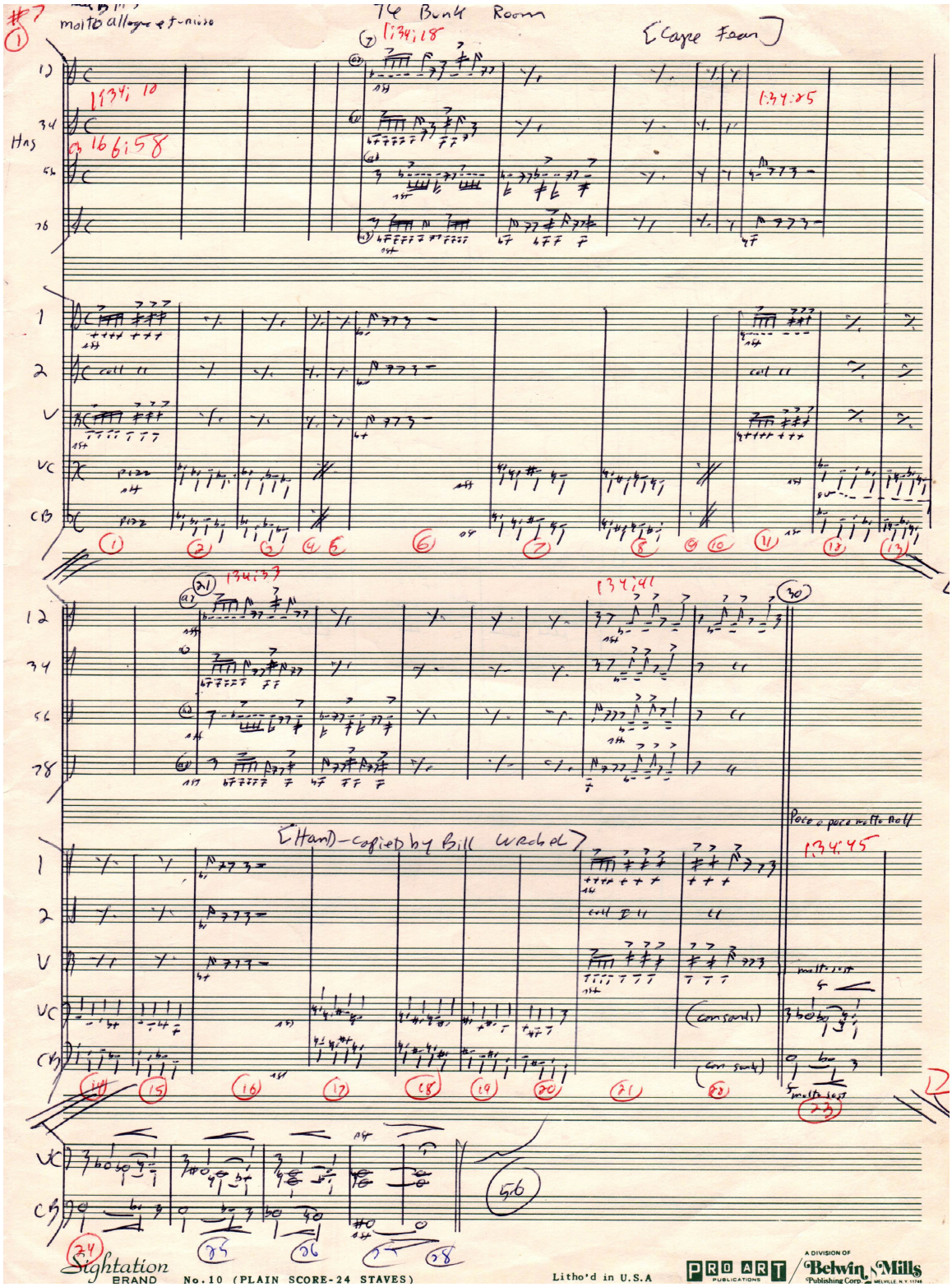
"The Bunk Room" Reel 13/part 2. *Molto allegro e furioso* in C time, 28 bars, : 56. Dvd location: 1:34:10 or Chapter 16 at 6:58. CD location: track # 6 at 3:18.

In Bar 1, all violins play *sff* rinforzando-marked middle C 16th to C-C-C 16ths (all four 16ths connected by two crossbeams) followed by three more such figures (but notated each as a quarter note with two horizontal short bars across the stem and with the rinforzando accent mark (>) above each note. Repeat Bar 1 thru Bar 5 to (Bar 6) Db 16th note (followed by 16th/8th/quarter/half rest marks). Violas play the same pattern on small octave C-C-C-C repeating 16th note figures to (Bar 6) Db 16th followed by rests.

In Bar 2, VC/CB pluck *pizz* and *sff* small octave Db down to Great octave Bb up to small octave C down to Great octave Ab quarter notes to (Bar 3) Bb-G-Ab-Fb quarter notes. Repeat these two bars in the next two bars.

In Bar 6 (1:34:18), horns I-II play *sff* Line 1 Db-Db-Db-Db [written Line 1 Ab-Ab-Ab-Ab] crossbeam connected 16ths (with the rinforzando accent on the first note) to Db stand-alone 16th (followed by a 16th and quarter rest) to a repeat of that pattern in the second half of this bar. Repeat thru Bar 10. Horns III-IV play the same but an octave lower register. After a quarter rest in Bar 6, horns V-VI play *sff* Line 1 Db-Db-Db-Db crossbeam connected 16ths to Db stand-alone 16th (followed by a 16th and 8th rest) to Db-Db-Db –Db 16ths to (Bar 7) Db 16th (followed by a 16th and 8th rest) to Db-Db-Db-Db crossbeam connected 16ths to Db stand-alone 16th (followed by a 16th and 8th rest) to Db-Db-Db-Db 16ths. Repeat Bar 7 thru Bar 10 to (Bar 11) D [written A] 16th followed by rests. Horns VII-VIII play the same but an octave lower register (small octave register).



In Bar 7, VC/CB pluck pizzicato small octave D down to Great octave B up to C# down to Great octave A quarter notes to (Bar 8) B-G#-A-F quarter notes. Repeat these two bars in Bars 9-10.

In Bar 11 (1:34:25), violins return to play *sff* Line 1 D-D-D-D 16ths figure played 4X and repeated thru Bar 15. Violas play this pattern on small octave D-D-D-D 16th note figures. In Bar 12, VC pluck small octave Eb down to C to D down to Great octave Bb quarter notes to (Bar 13) C down to Great octave A to Bb down to G quarter notes. CB play the same but an octave higher register for these two bars only; that is, Herrmann had written the notes on the same register as the celli but included the *8va* ottava above the CB notes. In Bar 14, VC pluck Great octave A-F-G-Eb quarter notes to (Bar 15) F-D-Eb-C quarter notes. This time around, CB pluck these same notes but now written an octave above the VC notes.

In Bar 16 (1:34:33) horns return to repeat the earlier bars. So Bars 6 thru 10 are repeated in Bars 16 thru 20. VC/CB repeat Bars 7-8 in Bars 17-18. Instead of repeating them in the next two bars (as in Bars 9-10), VC pluck Great octave G#-E-F#-D quarter notes to (Bar 20) E-C#-D quarter notes (followed by a quarter rest). CB pluck the same but an octave higher register to (Bar 20) small octave E-C#-D down to Great octave B quarter notes.

In Bar 21 (1:34:41), violins play *sff* Line 1 C-C-C-C 16ths figure sounded 4X to (Bar 22) two such figures to C stand-alone rinforzando 16th (followed by 16th/8th/quarter rest marks). Violas play the same pattern on small octave C 16ths. Horns V-VI play Line 1 C [written Line 1 G] 16th (followed by 16th/8th/8th rest marks) to small octave Gb/Bb [written Line 1 Db/F] rinforzando 8ths to Gb/Bb rinforzando 8ths once again (followed by an 8th rest) to Gb/Bb rinforzando quarter notes. Horns VII-VIII play small octave C 16th followed by aforementioned rests to small octave Gb/Bb rinforzando 8ths, and so forth (see horns V-VI). After a quarter and 8th rest in Bar 21, horns III-IV play small octave Gb/Bb 8ths twice (followed by an 8th rest) to Gb/Bb rinforzando quarter notes (same as the other horns). Horns I-II play as horns III-IV to (Bar 22), after an 8th rest, Gb/Bb rinforzando 8ths played twice (followed by an 8th rest) to Gb/Bb rinforzando quarter notes (as do the altri horns). Double bar lines traverse the cue at the end of Bar 22.

In Bar 23 (*poco a poco molto rall*), *con sords* CB play (1:34:45 dvd; 3:53 cd) *f* < and *molto sost* small octave E half note to Eb quarter note (followed by a quarter rest). After a quarter rest in Bar 23, *con sords* celli play Great octave Ab/Bb half notes to G/B quarter notes. In Bar 24, CB continue on small octave D half note to Db quarter note (followed by a quarter rest) to (Bar 25) C half note to Cb quarter note crescendo (followed by a quarter rest) to (Bar 26) Great octave Bb half note legato to A half note crescendo to (Bar 27) F# whole note *sff* > tied to (end Bar 28) whole note held fermata. After a quarter rest in Bar 24, VC play Great octave Gb/Ab half notes legato to F/A quarter notes. After a quarter rest in Bar 25, VC play E/F# half notes to Eb/G quarter notes. After a quarter rest in Bar 26, celli then play C/E half notes to Db/F quarter notes crescendo to (Bar 27) C/E whole note *sff* > tied to whole notes in Bar 28 held fermata. As given in the previous cue, this cue also ends on the F# dim triad (F#/A/C).

End of cue. [7:21 pm Wednesday. Time to go out and eat dinner with my wife]

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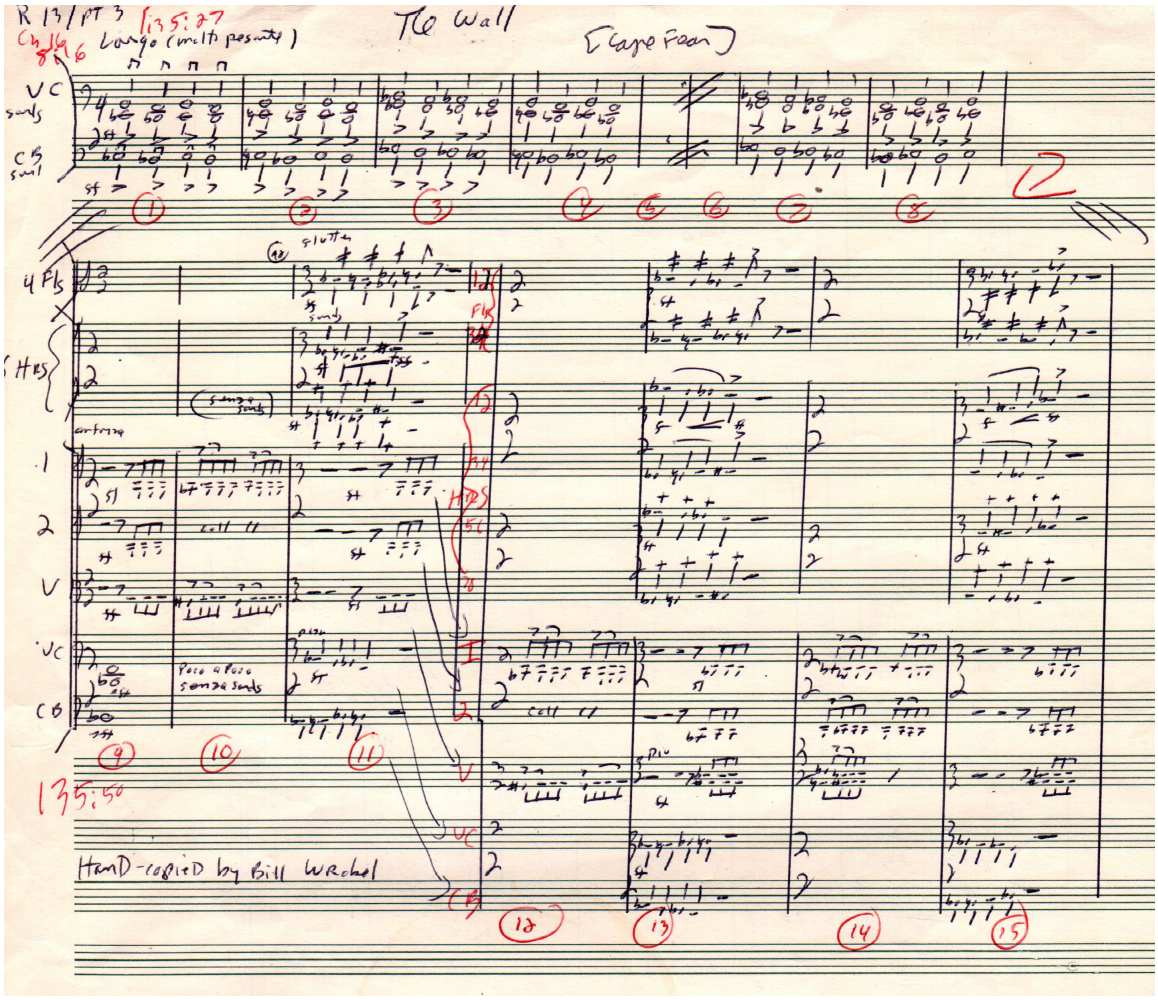

"The Wall" Reel 13/part 3. *Largo (molto pesante)* in 4/2 time. Dvd location: 1:35:27 or Chapter 16 starting at 8:16. CD location: track # 6 at 4:16. Scene: Cady comes aboard Sam's riverboat that is adrift (thanks to Cady), and Sam's wife is alone with him!

The stalking Cady motif is sounded during the first eight bars played by the *sords* VC/CB. VC play *ff* > on each half note (and down-bowed each half note for the VC, but rinforzando-marked for the CB line) starting with Great octave Eb/G to Db/F to Eb/G to Db/F to (Bar 2) E/G to Db/F to E/G to Db/F half notes. CB play small octave Cb to Great octave Bb to Cb to Bb half notes to (Bar 2) C to Bb to C to Bb half notes. In bar 3,, VC continue on Great octave Gb/Bb half notes to F/A to Fb/Ab to Eb/G half notes to (Bar 4) E/G half notes to Db/F to Eb/G to Db/F half notes. Repeat Bars 3-4 in Bars 5-6. CB in Bar 3 play small octave Eb-D-Db-Cb rinforzando half notes to (Bar 4) C-Bb-Cb-Bb half notes. Repeat these two bars in Bars 5-6. In Bar 7, VC play Great octave Gb/Bb half notes to F/A to Fb/Ab to Eb/G half notes to (Bar 8) Db/F to Eb/G to Db/F to Eb/G half notes. CB play small octave Eb-D-Db-Cb half notes down to (Bar 8) Bb-Cb-Bb-Cb half notes.

In Bar 9 (1:35:50) in 2/2 time, VC play *sff* Great octave Db/F whole notes (silent next bar), while CB play Great octave BB whole note (silent next bar in Bar 10). Within Bar 10 for the VC/CB is the instruction, *poco a poco senza sords*. After a half and 8th rest,

all violins play *ff* small octave G-G-G 8ths (crossbeam connected) to (Bar 10) Ab rinforzando 8th legato mini-slur to G-G-G 8ths (all notes crossbeam connected) to another such figure. Viole play this pattern on small octave G-G-G 8ths to (Bar 10) F# rinforzando 8th to G-G-G 8ths figure to another such figure.

In Bar 11 in 3/2 time, flutes I & II play *ff* and *flutter* Line 1 Bb quarter note (notated with two horizontal short bars across the stem denoting, in effect, 16th notes) to G/A quarter note flutter to Gb/Bb quarter note flutter to F/B 8ths (followed by an 8th and half rest). Muted horns I thru IV play *ff* small octave Ab [written Line 1 Eb] quarter note to G/A quarter notes to Gb/Bb quarter notes to F/B quarter notes (followed by a half rest). *Senza sords* horns V thru VIII play the same notes but in stopped (+) effect. VC pluck *pizz* Great octave Ab-G-Gb-F quarter notes (followed by a half rest), while CB pluck Great octave Ab-A-Bb-B quarter notes. After two half rests and an 8th rest, violins and violas play small octave G-G-G 8ths to (Bar 12 in 2/2 time) a repeat of Bar 10. In Bar 13 in 3/2 time, flutes I-II are now flutter *ff* on Line 1 Ab to G to Gb quarter notes to F rinforzando 8th (followed by an 8th and half rest), while flutes III-IV are flutter on Ab to A to Bb quarter notes to B rinforzando 8th (followed by rests). Horns I-II play Line 1 Ab legato to G to Gb to F [written Line 2 Eb-D-Db-C] quarter notes *f* < *ff* (followed by a half rest). Horns III-IV play contrary motion (ascending) small octave Ab-A-Bb-B [written Line 1 Eb-E-F-F#] followed by a half rest. Horns V-VI play as I-II but in stopped fashion. The same applies for horns VII-VIII in relation to horns III-IV.VC play Great octave Ab-A-Bb-B quarter notes (followed by a half rest), while CB play Great octave Ab-G-Gb-F quarter notes. After two half rests and an 8th rest, violins I play small octave Bb-Bb-Bb 8ths to (Bar 14 in 2/2 time) Cb rinforzando 8th to Bb-Bb-Bb 8ths (crossbeam connected) to another such figure. Violins II play small octave Ab-Ab-Ab 8ths to (Bar 14) G-Ab-Ab-Ab 8ths figure played twice. Violas top staff play small octave Bb-Bb-Bb 8ths to (Bar 14) Cb-Bb-Bb-Bb 8ths played twice. Violas bottom staff play G#-G#-G# 8ths to (Bar 14 in 2/2 time) G-G#-G#-G# 8ths figure played twice.

In Bar 15 in 3/2 time, flutter flutes I-II play Line 1 Bb to B to Line 2 C quarter notes to Db rinforzando 8th (followed by an 8th and half rest), while flutes III-IV play Bb-A-Ab quarter notes to G rinforzando 8th. Horns I-II play small octave Bb-B-middle C-Db [written Line 1 F-F#-G-Ab] quarter notes (rinforzando on the Db note) followed by a half rest. Horns III-IV play small octave Bb-A-Ab-G quarter notes. Altri horns play the same but in stopped fashion. VC play Great octave Bb-A-Ab-G quarter notes (followed by a half rest) while CB play Great octave Bb to B to small octave C to Db quarter notes. After two half rests and an 8th rest, violins I play small octave Bb-Bb-Bb 8ths, violins II on Ab-Ab-Ab, and violas on G#/Bb-G#/Bb-G#/Bb 8ths.

Etc. [10:21 pm]

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"The Poker" Reel 13/part 4. *Allegro furioso* in 2/2 time. Dvd location: 1:37:19 or Chapter 16 starting at 10:07.CD location: track # 6 at 5:29. The pattern is similar (but not exact) to the music of the just previous cue.

After a half and 8th rest, all 8 horns in Bar 1 play *ff* small octave G-G-G [written Line 1 D-D-D] 8ths. In Bar 2, horns I-II and V-VI play small octave Ab rinforzando 8th

legato mini-slur to G-G-G 8ths to another such crossbeam connected figure of Ab-G-G-G 8ths. Horns III-IV and VII-VIII play small octave F# rinforzando 8th to G-G-G 8ths to F#-G-G-G 8ths.

In Bar 3, in 3/2 time, violins sound *ff* bowed trem quarter notes small octave Ab-A-Bb to B non-trem rinforzando 8th note (followed by an 8th and half rest). Violas are bowed trem on small octave Ab to G to Gb quarter notes to F non-trem 8th note rinforzando (followed by an 8th and half rest). VC play *ff* legato quarter notes Great octave Ab-A-Bb to B rinforzando-marked 8th note (followed by an 8th and half rest). CB play legato Great octave Ab-G-Gb quarter notes to F rinforzando 8th note (followed by an 8th and half rest). After two half rests and 8th rest, all horns play *ff* small octave G-G-G 8ths.

In Bar 4 in 2/2 time, horns I-II and V-VI play Ab-G-G-G to Ab-G-G-G 8ths, while altri horns play F#-G-G-G to F#-G-G-G 8ths. In Bar 5 in 3/2 time, violins I are bowed trem on Line 1 Ab-A-Bb quarter notes to B rinforzando 8th (followed by an 8th and half rest). Violins II are bowed trem on Line 1 Ab-G-Gb quarter notes to F rinforzando 8th (followed by an 8th and half rest). Violas are bowed trem on small octave Ab-A-Bb quarter notes to B rinforzando 8th (followed by an 8th and half rest). VC are legato on small octave Ab to G to Gb quarter notes to F rinforzando 8th (followed by an 8th and half rest). CB are legato on small octave Ab-A-Bb quarter notes to B rinforzando 8th (followed by rests). After two half rests and an 8th rest, horns I-II and V-VI play small octave Bb-Bb-Bb [written Line 1 F-F-F] 8ths, while altri horns play small octave Ab-Ab-Ab [written Line 1 Eb-Eb-Eb] 8ths.

In Bar 6 in 2/2 time, horns I-II and V-VI play Line 1 Cb rinforzando 8th to Bb-Bb-Bb 8ths, and then once again on Cb-Bb-Bb-Bb 8ths. Horns III-IV and VII-VIII play small octave G-Ab-Ab-Ab to G-Ab-Ab-Ab 8ths. In Bar 7 in 3/2 time, violins are bowed trem on Line 1 Bb to B to Line 2 C quarter notes to Db rinforzando 8th (followed by an 8th and half rest). Violins II are bowed trem on Line 1 Bb-A-Ab quarter notes to G rinforzando 8th (followed by an 8th and half rest). Violas are bowed trem on small octave Bb to B to Line 1 C quarter notes to Db rinforzando 8th (followed by an 8th and half rest). VC are legato on small octave Bb-A-Ab quarter notes to G rinforzando 8th (followed by an 8th and half rest). CB are legato on Bb to B to middle C quarter notes to Db rinforzando 8th 9followed by rests). After two half rests and an 8th rest, horns I-II and V-VI play small octave Bb-Bb-Bb 8ths, while altri horns play small octave Ab-Ab-Ab 8ths. Horns in Bar 8 repeat Bar 6.

In Bar 9, violins I are bowed trem Line 2 Bb to B to Line 3 C quarter notes to Db rinforzando 8th (followed by an 8th and half rest). Violins II are bowed trem on Line 2 Bb to A to Ab quarter notes to G 7th (followed by rests). Violas are bowed trem on Line 1 Bb to B to Line 2 C quarter notes to Db rinforzando 8th (followed by rests). VC (in the tenor clef) play legato Line 1 Bb to A to Ab quarter notes to G rinforzando 8th (followed by rests). CB (now also in the "k" tenor clef) play legato Line 1 Bb to B to Line 2 C quarter notes to Db 8th (followed by rests). After two half rests and an 8th rest, all horns play Line 1 D-D-D [written Line 1 A-A-A] 8ths.

In Bar 10 in 2/2 time, horns I-II and horns V-VI play Line 1 Eb rinforzando 8th legato mini-slur to D-D-D 8ths and then once again Eb-D-D-D 8ths. Horns III-IV and VII-VIII play middle C# to D-D-D 8tha and again C#-D-D-D 8ths. In Bar 11 in 3/2 time, strings once again play in a lower register. Violins I and II are bowed trem on Line 1 Eb

to D to Db to C quarter notes (followed by a half rest). Violas are bowed trem on small octave Eb to E to F to Gb quarter notes (followed by a half rest). VC (back in the standard bass clef) are legato on ascending quarter notes Great octave Eb-E-F-Gb (followed by a half rest). CB (back in the bass clef) play legato descending quarter notes small octave Eb-D-Db-C (followed by a half rest).

After two half rests and 8th rest in Bar 11,horns I-II play Line 1 F-F-F [written Line 2 C-C-C] 8th notes to (Bar 12 in 2/2 time) Gb-F-F-F 8ths (Gb is rinforzando marked) to Gb-F-F-F 8ths once again (Gb is rinforzando) to (Bar 13 in 3/2 time) legato ascending and crescendo quarter notes Gb-G-Ab-A-Bb-B [written Line 2 Db-D-Eb-E-F-F#] to (Bar 14 in 2/2 time) Line 2 C-C#-C [written G-G#-A] 8ths *sff* (C being rinforzando-marked) followed by an 8th and half rest. Horns III-IV play Line 1 F-F-F 8ths to (Bar 12 in 2/2 time) Line 1 Eb-F-F-F to Eb-F-F-F 8ths (Eb 8ths are rinforzando-marked) to (Bar 13 in 3/2 time) legato quarter notes Line 1 Gb-G-Ab-A-Bb-A [written Line 2 Db-D-Eb-E-F-E] to (Bar 14) Line 1 Ab [written Line 2 Eb] rinforzando 8th note *sff* to G to F# (followed by an 8th and half rest). Horns V-VI play Line 1 D-D-D 8ths to (Bar 12 in 2/2 time) Line 1 Gb-F-F-F 8ths figure played twice to (Bar 13 in 3/2 time) legato quarter notes (and crescendo hairpin) Line 1 Eb-D-Db-C-Db-D [written Line 1 Bb-A-Ab-G-Ab-A] to (Bar 14 in 2/2 time) Line 1 Eb-E-F 8ths (followed by an 8th and half rest). Horns VII-VIII play Line 1 D-D-D 8ths to (Bar 13 in 2/2 time) Line 1 Eb-F-F-F 8ths figure played twice to (Bar 13 in 3/2 time) Line 1 Eb-E-F-F#-G-F [written Bb-B-Line 2 C-C#-D-C#] legato quarter notes to (Bar 14) F-E-Eb 8ths (followed by an 8th and half rest).

Back in Bar 13 in 3/2 time, violins are bowed trem on Line 1 Eb-D-Db-C quarter notes (followed by a half rest). Violas are bowed trem on small octave Gb-G-Ab-A quarter notes (followed by a half rest). VC are legato on small octave Eb-D-Db-C quarter notes (followed by a half rest). CB are legato on small octave EB-E-F-Gb quarter notes (followed by a half rest). After a half and 8th rest in Bar 14, all violins play *ff con forza* small octave G-G-G 8ths to (Bar 15 in 3/2 time) Ab rinforzando 8th legato to G 8th (crossbeam connected) followed by a quarter/half/8th rest, and then G-G-G 8ths once again. Violas in Bar 14 play small octave G-G-G 8ths to (Bar 15 in 3/2 time) F# to G 8ths (followed by a quarter/half/8th rest) to G-G-G 8ths. VC play < *sff* Great octave Ab legato to G to Gb quarter notes to F rinforzando 8th (followed by an 8th and half rest). CB play legato Great octave Ab-A-Bb quarter notes to B rinforzando 8th note (followed by an 8th and half rest).

In Bar 16 in 2/2 time, violins play small octave Ab-G-G-G to Ab-G-G-G 8ths, and violas on F#-G-G-G to F#-G-G-G 8ths. In Bar 17 in 3/2 time, horns I-II and V-VI play small octave legato quarter notes Ab-A-Bb < *sff* to B [written Line 1 F#] rinforzando 8th note (followed by an 8th and half rest). Altri horns play small octave Ab-G-Gb quarter notes to F rinforzando 8th (followed by an 8th and half rest). After two half rests and an 8th rest, violins I play small octave Bb-Bb-Bb 8ths to (Bar 18 in 2/2 time) middle Cb-small octave Bb-Bb-Bb 8ths to Cb-Bb-Bb-Bb 8ths once again. Violins II play small octave A-A-A 8ths to (Bar 18) G-Ab-Ab-Ab 8ths figure played twice. Violas top line play as violins I, while violas bottom line play small octave G#-G#-G# 8ths to (Bar 18) G-G#-G#-G# 8ths figure played twice. In Bar 19, VC return to play legato and < *sff* Great octave Bb-A-Ab quarter notes to G rinforzando 8th (followed by an 8th and half rest). CB play Bb-B-small octave C quarter notes to Db rinforzando 8th (followed by an 8th and half rest). After two half rests and an 8th rest in Bar 19, violins and viole repeat Bar 17, and

repeat Bar 18 in Bar 20. In Bar 21, horns I-II and V-VI return to play < *sff* legato quarter notes small octave Bb-B-middle C to Db rinforzando 8th (followed by an 8th and half rest). Altri horns play Bb-A-Ab quarter notes to G 8th (followed by rests). After two half rests and 8th rest in Bar 21, violins play Line 1 D-D-D 8ths, while violas play small octave D-D-D 8ths. Etc.

Skipping to the end of Bar 28 (1:37:52) in 2/2 time, after a half and 8th rest, violins I play small octave Bb-Bb-Bb 8ths to (Bar 29 in 3/2 time), Cb rinforzando 8th legato to Bb 8th (followed by a quarter/half/8th rest, Bb-Bb-Bb 8ths to (Bar 30 in 2/2 time) Cb-Bb-Bb-BB 8ths figure played twice to (Bar 31 in 3/2 time) Cb-Bb 8ths (followed by rests). Violins II play small octave Ab-Ab-Ab 8ths to (Bar 29 in 3/2 time) G-Ab 8ths (followed by a quarter/half/8th rest, Ab-Ab-Ab 8ths to (Bar 30 in 2/2 time) G-Ab-Ab-Ab 8ths figure played twice to (Bar 31 in 3/2 time) G-Ab 8ths followed by rests. Violas play small octave G#/Bb 8ths played three times to (Bar 29) G/Cb to G#/Bb 8ths (followed by rests) to G#/Cc 8ths played 3X to (Bar 30) G/Cb to G#/Bb 8ths (3X) figure played twice. Etc. After a half rest in Bar 29 in 3/2 time, piccolos I-II play < *sff* Line 2 Bb to B quarter notes to Line 3 C staccato 8th note (followed by an 8th and quarter rest), while piccolos III-IV play Line 2 Ab to G quarter notes to F# staccato 8th (followed by rests). Repeat in Bar 31.

Etc. [9:38 pm Thursday, March 20, 2008]

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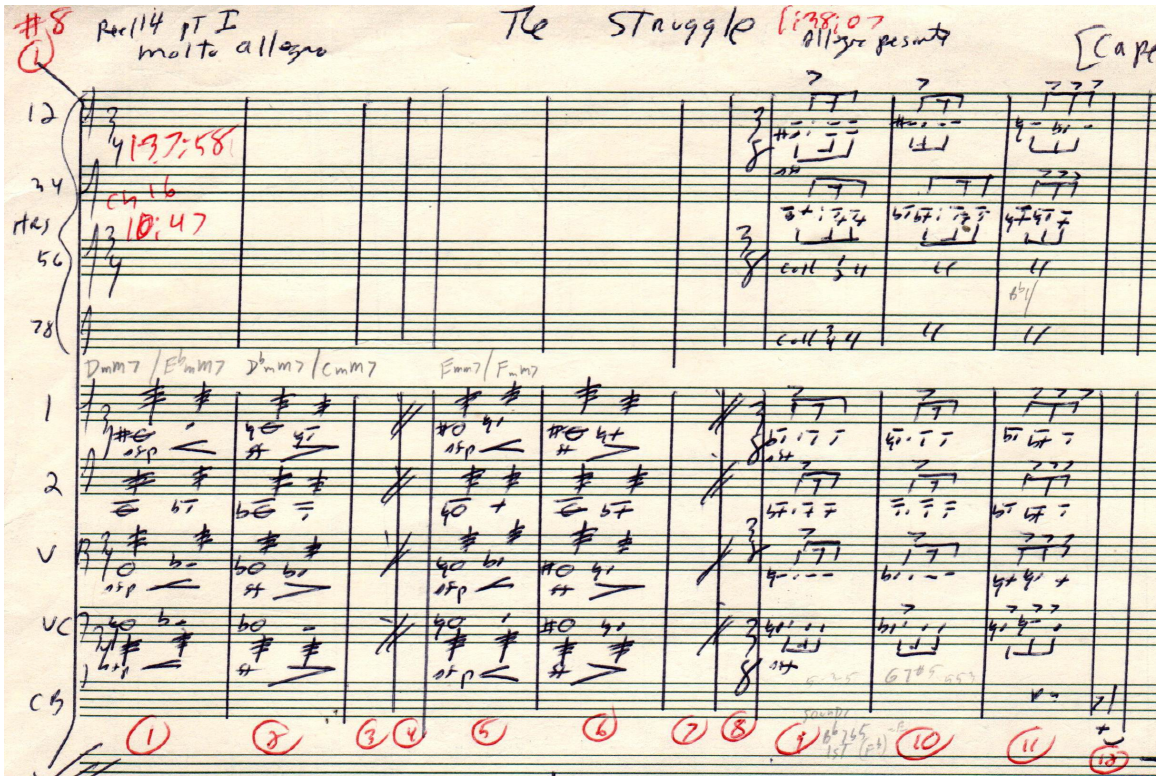

"The Struggle" Reel 14/part 1. *Molto allegro* in 3/4 time. Dvd location: 1:37:58 or Chapter 16 starting at 10:47. CD location: track # 6 at 6:10. Strings are bowed trem thru Bar 8.

In Bar 1, violins I are bowed trem *sfp* < on middle (Line 1) C# half note to D quarter note to (Bar 2) C half note trem to small octave B quarter note. Repeat these two bars (for all strings) in Bars 3-4. Violins II are trem on small octave A half note to Bb quarter note to (Bar 2) Ab half note to G quarter note. Violas are trem on small octave F half note to Gb quarter note to (Bar 2) Fb half note to Eb quarter note. VC are bowed trem on small octave D half note to Eb quarter note to (Bar 2) Db half note to C quarter note decrescendo. Repeat these two bars in Bars 3-4.

Note that most of the chords given are minor-major sevenths. In Bar 1, we find the D minMaj 7th (D/F/A/C#) half note chord to Eb minMaj 7th (Eb/Gb/Bb/D) quarter note chord. In Bar 2, we have the Db minMaj 7th (Db/Fb/Ab/C) half note chord to C minMaj 7th (C/Eb/G/B) quarter note chord. Perhaps this cue should've been in a Hitchcock film ("Hitchcock chord")!

In Bar 5, violins I are bowed trem on Line 1 D# half note to E quarter note *sfp* < to (Bar 6) C# half note *ff* > to C quarter note. Repeat these two bars in Bars 7-8. Violins II are bowed trem on small octave B half note to middle C quarter note to (Bar 6) small octave A half note to Ab quarter note (repeat next two bars). Violas are trem on small octave G half note to Ab quarter note down to (Bar 6) F# half note to F quarter note. VC are bowed trem on small octave E half note to F quarter note to (Bar 6) D# half note to D quarter note. Repeat next two bars. In this sequence, we find two minor-major sevenths (Bar 5/Bar 7) and then, for a change, two half-diminished sevenths (Bars 6 & 8). First we have E minMaj 7th (E/G/B/D#) half note chord to F minMaj 7th (F/Ab/C/E) quarter note chord to (Bar 6) D# half-dim 7th (F#/F#/A/C#) half note chord to D half-dim 7th (D/F/Ab/C) quarter note chord.

In Bar 9 in 3/8 time (1:38:07),violins I play *sff* small octave Bb rinforzando-marked dotted 8th to Bb 16th to Bb 8th (forlana rhythm unit—one of Herrmann's most favorite devices) to (Bar 10) rinforzando B dotted 8th to B 16th to B 8th to (Bar 11) Bb to Ab to BB 8ths (all rinforzando-marked this time). After an 8th rest in Bar 12, CB play Great octave E quarter note let vibrate.

Back in Bar 9, violins II play *sff* small octave Ab rinforzando dotted 8th to Ab 16th to Ab 8th to (Bar 10) G dotted 8th to G 16th to G 8th to (Bar 11) Bb-Ab-Bb rinforzando 8ths. Violas play small octave E rinforzando dotted 8th to E 16th to E 8th to (Bar 10) Eb dotted 8th to Eb 16th to Eb 8th to (Bar 11) D-E-D rinforzando 8ths. VC play small octave D dotted 8th to D 16th to D 8th to (Bar 10) Db dotted 8th to Db 16th to Db 8th to (Bar 11) D-E-D rinforzando 8ths. Horns I=II play small octave G#/Bb notes in that forlana rhythm to (Bar 10) B dotted 8th to B 16th to B 8th to (Bar 11) Bb-Ab-Bb rinforzando 8ths. Horns V-VI are *col* these horns. Horns III-IV (and VII-VIII) play D/E notes in the forlana rhythm to (Bar 10) Db/Eb notes to (Bar 11) D-E-D rinforzando 8ths.

For the strings in Bar 9, we have D/E/Ab/Bb. This is not a stacked chord based on thirds, but you will note the intended design by Herrmann of once again promoting the tritone intervals. D up to Eb is a dissonant tritone, and E up to Bb is a dissonant tritone. The same applies for the horns. They play A/E/D#/Bb notes. A to D# and E to Bb are tritone intervals. Herrmann wanted to convey (via highly dissonant tritones) nothing good about Cady in action in this scene!

Skipping to Bar 45 (1:38:26), horns I-II play *sff* small octave A rinforzando dotted 8th to A 16th to A 8th [written Line 1 E notes] to (Bar 46) Bb [written F] rinforzando 8th followed by a quarter rest to (Bar 47) B notes in that forlana rhythm to (Bar 48) Bb

rinforzando 8th followed by a quarter rest to (Bar 49) A notes in that forlana rhythm, and so forth. Horns III-IV play small octave G notes in the forlana rhythm to (Bar 46) Ab rinforzando 8th (followed by a quarter rest) to (Bar 47) A notes in that rhythm to (Bar 48) Ab 8th (followed by a quarter rest) to (Bar 49) G notes. Horns V-VI play small octave Eb notes in that rhythm to (Bar 46) E rinforzando 8th followed by a quarter rest to (Bar 47) F notes in that rhythm to (Bar 48) E 8th followed by a quarter rest to (Bar 49) Eb notes. Horns VII-VIII play small octave Db notes in that rhythm to (Bar 46) D 8th followed by a quarter rest to (Bar 47) Eb notes to (Bar 48) D 8th followed by a quarter rest to (Bar 48) Db notes.

In overlap and alternate fashion, violins I in Bar 46 (not Bar 45, silent there) play *sff* small octave Bb dotted 8th to Bb 16th to Bb 8th to (Bar 47) B rinforzando 8th followed by a quarter rest to (Bar 48) Bb notes in that same rhythm to (Bar 49) A rinforzando 8th (followed by a quarter rest). Violins II play small octave Ab notes in that rhythm to (Bar 47) A rinforzando 8th followed by a quarter rest to (Bar 48) Ab notes in that forlana rhythm to (Bar 49) G rinforzando 8th. Viola splay small octave E notes in that rhythm to (Bar 47) F rinforzando 8th followed by a quarter rest to (Bar 48) E notes in that rhythm to (Bar 49) Eb rinforzando 8th. VC play small octave D note sin that rhythm to (Bar 47) Eb rinforzando 8th followed by a quarter rest to (Bar 48) D notes again in that rhythm to (Bar 49) Db rinforzando 8th followed by a quarter rest. In bar 47, CB pluck *sff pizz* small octave Eb dotted quarter note let vibrate, and returns in Bar 49 to pluck Db dotted quarter note.

Skipping to Bar 69 (1:38:41), horns I-II play *sff* "3" triplet value 16ths small octave C#-E-G to Bb-Line 1 C#-E to G-Bb-Line 2 C triplet 16ths to (Bar 70) C# rinforzando quarter note *sff* to D staccato 16th (followed by a 16th rest). After an 8th rest in Bar 69, horns III-IV play "3" triplet value 16ths small octave E-G-Bb to Line 1 C#-E-G to (Bar 70) Line 1 F/An rinforzando quarter note to G/Bb staccato 16th (followed by a 16th rest). After two 8th rests, horns V-VI play "3" triplet value 16ths small octave G-Bb-middle C to (Bar 70) small octave B/Line 1 D quarter notes to Bb/Db 16ths (followed by a 16th rest). Horns VII-VIII in Bar 70 play as horns V-VI. Piccolos in Bar 70 play < *sff* Line 2 D/F/G#/Line 3 C# quarter notes to C#/G/B/Line 3 D staccato 16ths (followed by a 16th rest). Violins I in Bar 70 pluck pizzicato middle C# quarter note *sff* (followed by an 8th rest), while violins II pluck small octave G# quarter notes. Violas pluck small octave D/F# quarter notes (followed by an 8th rest), while VC pluck Great octave B/small octave D quarter notes.

In Bar 71, *arco* VC play *sff* Great octave Bb-A-G-F 32nd notes legato to E dotted quarter note tied to 8th note next bar (followed by a quarter rest). *Arco* contra-basses play the same as the celli.

Etc. [Good Friday, March 21, 2008 at 9:32 pm]

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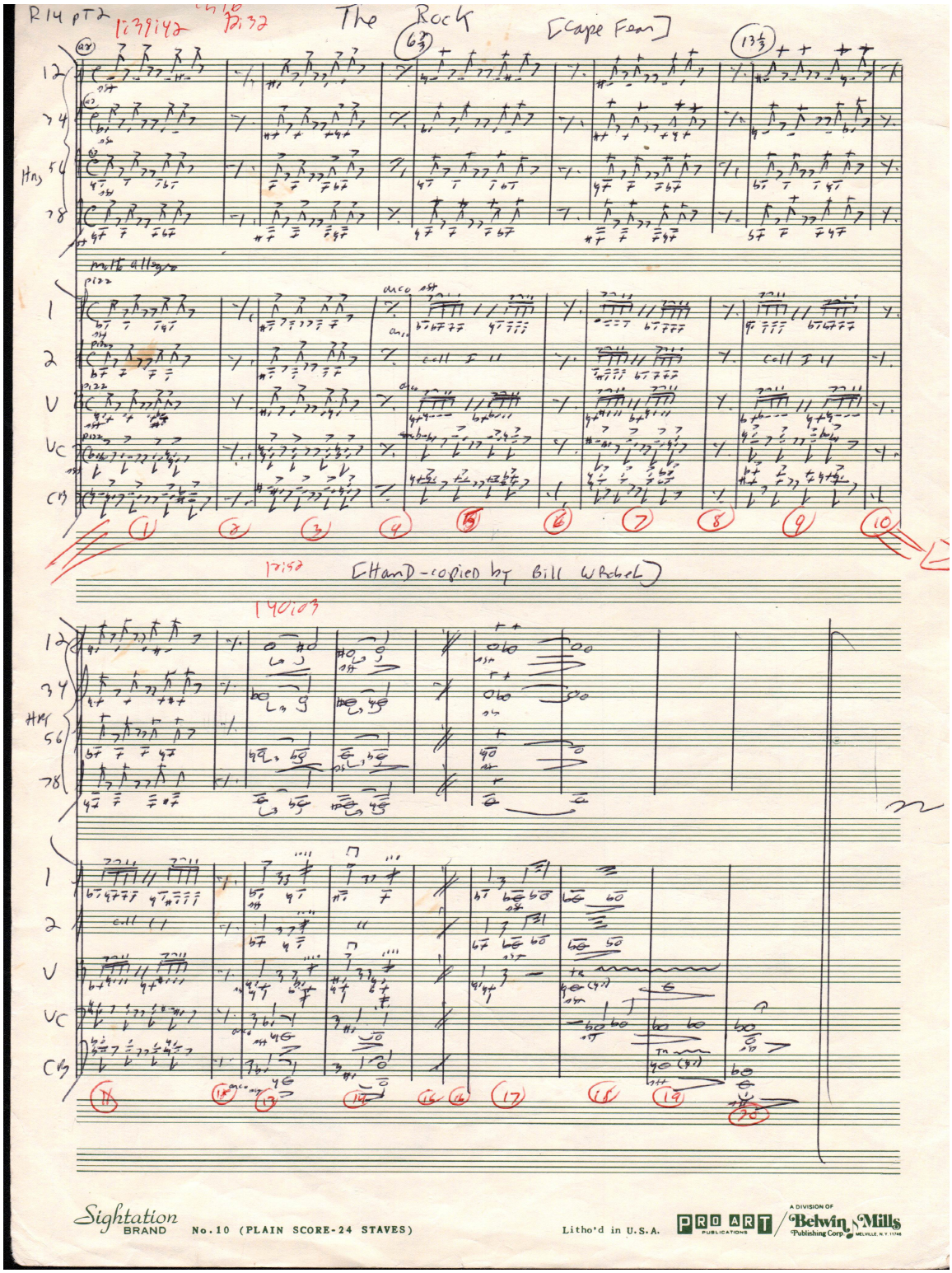

"The Rock" Reel 14/part 2. *Molto allegro* in C time, 20 bars. Dvd location: 1:39:42 or Chapter 16 at 12:32. CD location: track # 6 at 7:57. Terrific action cue that was used, I believe, in the remake of this movie by Scorsese. I believe this cue (and other

cues from this score) were edited in the Feb 12, 1972 tv movie of *Hound of the Baskervilles* that starred William Shatner and Stewart Granger. I believe I have an old audio tape of it somewhere that I need to dig out!

Horns I-II and pizzicato violins I play *sff* small octave Bb rinforzando 8th note (followed by an 8th rest) to another Bb rinforzando 8th (followed by two 8th rests) to Bb rinforzando 8th to B rinforzando 8th (followed by an 8th rest). Repeat in Bar 2. In Bar 3, horns I-II and violins I play small octave G# rinforzando 8th (followed by an 8th rest) to G# rinforzando 8th (followed by two 8th rests) to G# to A rinforzando 8ths (followed by an 8th rest). Repeat in Bar 4.

Horns III-IV and pizzicato violins II play small octave Ab 8th (followed by an 8th rest) to Ab rinforzando 8th (followed by two 8th rests) to Ab to G rinforzando 8ths (followed by an 8th rest). Repeat in Bar 2. In Bar 3, they play G# rinforzando 8th (followed by an 8th rest) to G# rinforzando 8th (followed by two 8th rests) to G# to A rinforzando 8ths (followed by an 8th rest). Repeat in Bar 4.

Horns V-VI and pizzicato violas top line play small octave E rinforzando 8th 9followed by an 8th rest) to E rinforzando 8th 9followed by two 8th rests) to E to Eb rinforzando 8ths (followed by an 8th rest). Repeat next bar. In Bar 3, horns (not violas) play small octave D [written A] rinforzando 8th (followed by an 8th rest) to D 8rinforzando 8th (followed by two 8th rests) to D rinforzando 8th to Db 8ths (followed by an 8th rest). Repeat in Bar 4. Violas in Bar 3 pluck small octave F# rinforzando 8th (followed by an 8th rest) to F# rinforzando 8th (followed by an 8th rest) to F# to F rinforzando 8ths (followed by an 8th rest). Repeat next bar.

Horns VII-VIII and pizzicato violas (bottom line) play small octave D rinforzando 8th (followed by an 8th rest) to D 8th (followed by two 8th rests) to D 8th to Db (horns)/C# (violas) 8th (followed by an 8th rest). Repeat next bar. Horns in bar 3 play Great octave B [written small octave F#] rinforzando 8th (followed by an 8th rest) to B 8th (followed by two 8th rests) to B to Bb rinforzando 8ths (followed by an 8th rest). Repeat next bar. Violas play as given for the top line violas (F#-F#-F#-F).

VC in Bar 1 pluck Great octave Ab/Bb rinforzando 8ths (followed by an 8th rest) to Ab/Bb rinforzando 8ths (followed by two 8th rests) to Ab/Bb rinforzando 8ths to G/B 8ths (followed by an 8th rest). Repeat next bar. In Bar 3, celli then play B/small octave D rinforzando 8ths (followed by an 8th rest) to B/D rinforzando 8ths 9followed by two 8th rests) to B/D 8ths to Bb/Db 8ths (followed by an 8th rest). Repeat in Bar 4.

CB play in Bar 1 small octave D/E rinforzando 8ths (followed by an 8th rest) to D/E rinforzando 8ths (followed by two 8th rests) to D/E rinforzando 8ths to C#/Eb 8ths 9followed by an 8th rest). Repeat next bar. In Bar 3, basses continue on F#/G# rinforzando 8ths (followed by an 8th rest) to F#/G# rinforzando 8ths (followed by two 8th rests) to F#/G# 8ths to F/A 8ths (followed by an 8th rest). Repeat next bar.

As expected, we find many more tritones. In Bar 1, we find the D/E/Ab/Bb notes. D up to Ab, and E up to Bb are tritone intervals. Etc. [end session 10:23 pm]

[resume Saturday, March 22 at 5:25 pm]

In Bar 5, *arco* violins I and II play *sff* small octave Bb rinforzando 16th legato mini-slur to Ab 16th to Ab to Ab 16ths (all four 16ths are connected as a figure by two crossbeams) to two more such figures to B-G-G-G 16ths. Repeat next bar. Violas play the same pattern on small octave D-E-E-E 16ths figure played 3X to Db-Eb-Eb-Eb 16ths (repeated next bar). VC are pizz on small octave Ab/Bb rinforzando 8ths (followed by an

8th rest) to Ab/Bb rinforzando 8ths once again (followed by two 8th rests) to Ab/Bb rinforzando 8ths to G/B rinforzando 8ths (followed by an 8th rest). Repeat next bar. CB pluck Line 1 D/E rinforzando 8ths (followed by an 8th rest) to D/E 8ths again (followed by two 8th rests) to D/E rinforzando 8ths to Cb/Eb 8ths (followed by an 8th rest). Repeat next bar.

Horns thru Bar 12 are played in stopped (+) effect. In Bar 5, horns I-II play small octave Bb [written Line 1 F] 8th (followed by an 8th rest) to Bb 8th (followed by two 8th rests) to Bb 8th to B 8th (followed by an 8th rest). Repeat in Bar 6. Horns III-IV play small octave Ab [written Eb] stopped 8th 9followed by an 8th rest) to Ab 8th (followed by two 8th rests) to Ab to G 8ths (followed by an 8th rest). Repeat next bar. Horns V-VI play small octave E [written B] stopped 8th (followed by an 8th rest) to E 8th note again (followed by two 8th rests) to E to Eb 8ths (followed by an 8th rest). Repeat next bar. Horns VII-VIII play small octave D [written A] stopped 8th (followed by an 8th rest) to D 8th (followed by two 8th rests) to D to Ab 8ths (followed by an 8th rest).

In Bar 7, violins I play Line 1 D rinforzando 16th legato to small octave B 16th to B-B 16ths (all four 16ths connected by two crossbeams) to two more such figures to Bb-A-A-A 16ths. Repeat this bar in Bar 8. Violins II play in this pattern small octave B-G#-G#-G# 16ths figure 3X to Bb-A-A-A 16ths (repeated next bar). Violas play small octave D-F#-F#-F# 16ths figure 3X to Db-F-F-F 16ths (repeated next bar). VC pluck small octave F#/G# rinforzando 8ths (followed by an 8th rest) to F#/G# rinforzando 8ths (followed by two 8th rests) to F#/G# 8ths to F/A 8ths 9followed by an 8th rest). Repeat next bar. CB pluck B/Line 1 D rinforzando 8ths (followed by an 8th rest) to B/D rinforzando 8ths (followed by two 8th rests) to B/D to Bb/Db 8ths 9followed by an 8th rest). Repeat next bar.

Horns I-II in Bar 7 play in stopped fashion small octave G# [written Line 1 D#] 8th (followed by an 8th rest) to G# 8th (followed by two 8th rests) to G# to A 8ths (followed by an 8th rest). Repeat next bar. Horns III-IV play small octave F# [written middle C#] 8th (followed by an 8th rest) to F# 8th again (followed by two 8th rests) to F# to F 8ths (followed by an 8th rest). Repeat next bar. Horns V-VI play small octave D [written A] 8th (followed by an 8th rest) to D 8th again (followed by two 8th rests) to D to Db 8ths (followed by an 8th rest). Repeat next bar. Horns VII-VIII play Great octave B [written small octave F#] 8th (followed by an 8th rest) to B 8th 9followed by two 8th rests) to B to Bb 8ths (followed by an 8th rest). Repeat next bar.

In Bar 9, all violins play small octave B-G-G-G 16th figure 3X to Bb-Ab-Ab-Ab 16ths (repeated next bar). Violas play Db-Eb-Eb-Eb 16ths 3X to D-E-E-E 16ths (repeated next bar). VC pluck small octave G/B rinforzando 8ths (followed by an 8th rest) to G/B rinforzando 8ths (followed by two 8th rests) to G/B to Ab/Bb 8ths (followed by an 8th rest). Repeat next bar. CB pluck middle C#/Eb rinforzando 8th (followed by an 8th rest) to C#/Eb 8ths (followed by two 8th rests) to C#/Eb 8th to D/E 8ths (followed by an 8th rest). Repeat next bar.

Horns I-II in Bar 9 play small octave B [written Line 1 F#] stopped 8th note (followed by an 8th rest) to B 8th (followed by two 8th rests) to B to Bb 8ths (followed by an 8th rest). Repeat next bar. Horns III-IV play small octave G [written Line 1 D] 8th note (followed by an 8th rest) to G 8th (followed by two 8th rests) to G to Ab 8ths (followed by an 8th rest). Repeat next bar). Horns V-VI play small octave Eb stopped 8th (followed by an 8th rest) to Eb 8th (followed by two 8th rests) to Eb to E 8ths (followed by an 8th rest).

Repeat next bar. Horns VII-VIII play small octave Db 8th (followed by an 8th rest) to Db 8th (followed by two 8th rests) to Db to D 8ths (followed by an 8th rest). Repeat in Bar 10.

All violins in Bar 11 play small octave Bb-A-A-A 16ths figure 3X to B-G#-G#-G# 16ths (repeated next bar). Violas play Db-F-F-F 16ths figure 3X to D-F#-F#-F# 16ths (repeated next bar). VC pluck F/A 8ths (followed by an 8th rest) to F/A 8ths (followed by two 8th rests) to F/A to F#/G# 8ths (followed by an 8th rest). Repeat next bar. CB pluck Bb/Line 1 Db 8ths (followed by an 8th rest) to Bb/Db 8ths (followed by two 8th rests) to Bb/Db to B/D 8ths (followed by an 8th rest). Repeat next bar.

Horns I-II in Bar 11 play small octave A [written Line 1 E] stopped 8th (followed by an 8th rest) to A 8th (followed by two 8th rests) to A to G# 8ths (followed by an 8th rest) Repeat next bar. Horns III-IV play small octave F [written middle C] stopped 8th (followed by an 8th rest) to F 8th (followed by two 8th rests) to F 8th to F# 8th (followed by an 8th rest). Repeat next bar. Horns V-VI play small octave Db [written Ab] 8th (followed by an 8th rest) to Db 8th (followed by two 8th rests) to Db to D 8ths (followed by an 8th rest). Repeat next bar. Horns VII-VIII play Great octave Bb 8th (followed by an 8th rest) to Bb 8th (followed by two 8th rests) to Bb to B 8ths (followed by an 8th rest). Repeat next bar.

In Bar 13 (1:40:03 or Chapter 16 at 12:52), horns I-II play "3" triplet value small octave Bb [written Line 1 F] whole note legato to B triplet value half note crescendo to (Bar 14) G# triplet value whole note *sff* > to A triplet value half note. Repeat these two bars in Bars 15-16) to (Bar 17) small octave Ab/Bb [written Line 1 Eb/F] stopped normal value whole notes *sff* > tied to whole notes next bar. Horns III-IV in Bar 13 play "3" triplet value small octave Ab whole note legato to G triplet value half note to (Bar 14) F# triplet value whole note to F triplet value half note (repeat these bars in the next two bars) to (Bar 17) Ab/Bb stopped whole notes tied to whole notes next bar. Horns V-VI play small octave E triplet value whole note to Eb triplet value half note to (Bar 14) D triplet value whole note to Db triplet value half note (repeat these bars in the next two bars) to (Bar 17) E stopped whole note tied to whole note next bar. Horns VII-VIII play small octave D [written A] triplet value whole note to Db triplet value half note to (Bar 14) Great octave B triplet value whole note to Bb triplet value half note (repeated next two bars) to (Bar 17) D stopped whole note tied to whole note next bar. [6:35 pm. Time to pick up a pizza!]

Back in Bar 13, violins I play *sff* small octave Bb rinforzando quarter note (followed by two quarter rests) to B-B-B-B 16ths to (Bar 14) small octave G# quarter note on the down-bow (followed by two quarter rests) to A-A-A-A 16ths. Repeat these two bars in Bars 15-16. In Bar 17, violins I continue on Bb quarter note (followed by a quarter rest) to fingered trem half notes *sff* between AB-Bb to (Bar 18) fingered trem whole notes Ab-Bb decrescendo (silent end two bars).

Back in Bar 13, violins II play small octave Ab quarter note (followed by two quarter rests) to G-G-G-G 16ths to (Bar 14) G# quarter note on the down-bow (followed by two quarter rests) to A-A-A-A 16ths. Repeat these two bars in the next two bars. In Bar 17, violins II continue on Ab quarter note (followed by a quarter rest) to the same finger trem notes as given for violins I thru Bar 18.

Back in Bar 13, violas play small octave D/E quarter notes *sff* (followed by two quarter rests) to Db/Eb 16ths played 4X to (Bar 14) D/F# quarter notes on the down-bow (followed by two quarter rests) to Db/F 16ths played 4X. Repeat these two bars in the

next two bars. In Bar 17, violas then play D/E quarter notes (followed by a quarter and half rest) to (Bar 18) D whole note trill (to E) and tied to whole note decrescendo next bar.

After a quarter rest in Bar 13, *arco* VC play *sff* Great octave Bb quarter note legato down to E half note to (Bar 14), after a quarter rest, G# quarter note down to D half note. Repeat these two bars in Bars 15-16. After a half rest in Bar 18, celli return to play *sff* Great octave Ab to Bb half notes decrescendo to (Bar 19) Ab to Bb half notes to (end Bar 20) D/Ab whole notes *sff* > and held fermata.

After a quarter rest in Bar 13, *arco* CB play Great octave Bb quarter note legato down to E half note to (Bar 14), after a quarter rest, G# quarter note to Great octave and small octave D half notes. Repeat these two bars in the next two bars. CB return in Bar 19 sounding *sff* > a small octave D whole note trill (to E) to (end Bar 20) E/Bb whole notes *sff* > and held fermata. Note that in Bar 20, only the celli and basses are playing, and note also that VC play the dim 5 tritone interval of D up to Ab, while CB play the dim 5 tritone interval of E up to Bb. Herrmann had a precise design and he stuck with it to the very end. [7:40 pm Saturday]

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"The Spike" Reel 14/part 3. *Largo (molto pesante)* in 4/2 time. Dvd location: 1:40:36 or Chapter 16 at 13:25. CD location: track # 6 at 8:42. Scene: Cady finds a boat spike and slowly stalks after Sam hiding in the river weeds.

VC and CB play constant half notes each on the down beat. VC play *sff* and rinforzando Great octave Eb/G half notes to Db/F half notes to Eb/G half notes to Db/F half notes to (Bar 2) E/G to Db/F to E/G to Db/F half notes to (Bar 3) Gb/Bb to F/A to Fb/Ab to Eb/Gb half notes to (Bar 4) E/G to Db/F to Eb/G to Db/F to (Bar 5) Gb/Bb to F/A to F/Ab to Eb/Gb half notes, and so forth. CB in Bar 1 play small octave Cb half note to Great octave Bb half note back to Cb half note to Bb half note to (Bar 2-C-Bb-C-Bb up

to (Bar 3) Eb-D-Db-Cb half notes to (Bar 4) C-Bb-Cb-Bb up to (Bar 5) Eb-D-Db-Cb half notes, and so forth.

Back in Bar 1, horns I-II play in stopped (+) effect and each *sff* > small octave G [written Line 1 D] half note (followed by a half rest) to same G stopped half note followed by a half rest (repeated next bar) to (Bar 3) Bb [written Line 1 F] half note (followed by a half rest) to Ab half note (followed by a half rest) to (Bar 4) G half note (followed by a half rest) to G half note (followed by a half rest) to (Bar 5) B half note (followed by a half rest) to Ab half rest (followed by a half rest).

Back in Bar 1, horns III-IV play small octave Eb half note (followed by a half rest) to Eb half note (followed by a half rest) to (Bar 2) E half notes in that rest pattern to (Bar 3) Gb half note (followed by a half rest) to Fb half note (followed by a half rest) to (Bar 4) E to Eb half notes in that rest pattern to (Bar 5) Gb to Fb half notes in that rest pattern.

Horns V-VI play small octave Cb [written Gb] half notes in that rest pattern to (Bar 2) C half notes in that pattern to (Bar 3) Eb to Db half notes to (Bar 4) C to Cb half notes to (Bar 5) Eb to Db half notes in that rest pattern.

Horns VII-VIII (in the bass clef) play small octave G [written small octave D] half notes in that rest pattern to (Bar 2) a repeat of Bar 1 to (Bar 3, back to the standard treble clef) B to Bb half notes in that rest pattern to (Bar 4, bass clef again) F to G half notes to (Bar 5, treble clef again) B to Bb half notes in that rest pattern.

We have the augmented triad in Bar 1 of Cb/Eb/G to the minor triad of Bb/Db/F to (Bar 2) the major triad of C/E/G to minor triad of Bb/Db/F to (Bar 3) Eb min (Eb/Gb/Bb) to D min (D/F/A) to Db min (Db/Fb/Ab) to Cb maj (Cb/Eb/Gb).

Etc.

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"The Oarlock" Reel 14/part 4. Dvd location: 1:41:16.

Skipping to Bar 27 (1:42:04), *sords* VC in 4/2 time play *p* <Great octave Ab/Bb double-dotted whole notes on the up-bow tied to half notes to (Bar 28) Gb/Ab double-dotted whole notes tied to half notes. After a half rest in Bar 27, muted CB play *p* < *f* > *p* E half note to Eb half note (followed by a half rest) to (Bar 28), after a half rest, D half note to Db half note (followed by a half rest).

Etc.

"Finale" (Version B) Reel 14/part 5. Dvd location: 1:44:33. Sorry, I did not work on this end cue. [8:16 pm] Spell check following….Adding cd timings later

Completed (Easter) Sunday, March 23, 2008 at 4:18 pm. Did voluntary Association yard work this morning (laying 12 sod, few shrubs, etc).

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Revised May 5, 2018 (add images)

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